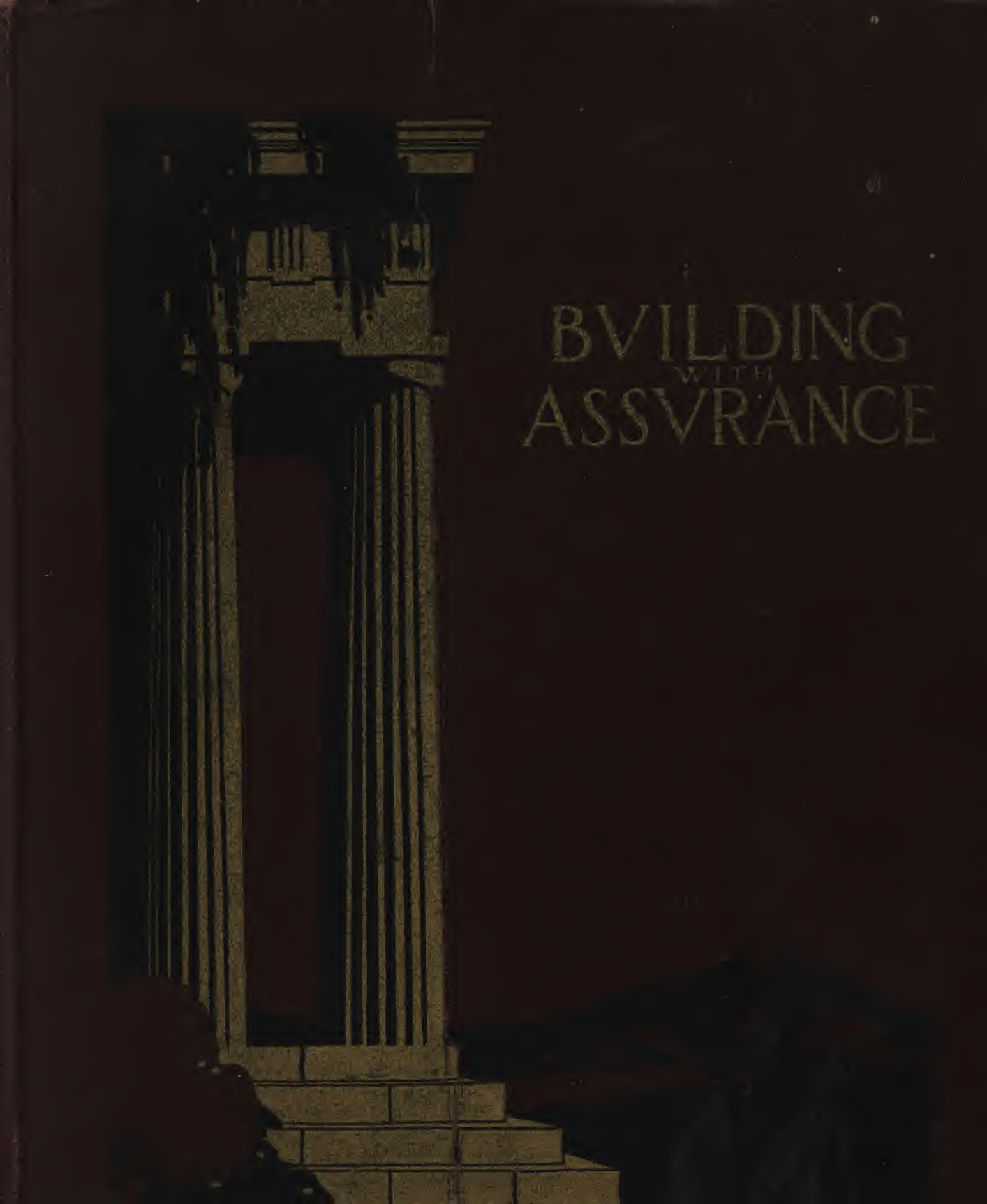

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Home

HOME reflects character. More, it moulds character. Home is the image of thought, exposed, inviting the gaze of the world. As your home is, so are you. Then make your home as *you* want to be—in good taste, dignified, ennobling, to be admired. But see to it that it is also beautiful, comfortable and durable.

Home charm is not measured in dollars and cents—selection is more potent than expenditure in its achievement. It is surprising how inexpensively beauty, comfort and durability can be built into homes with the right kind of woodwork.

Somewhere in these pages is a design which peculiarly expresses your individuality. May the finding of your choice multiply the pleasure of the search.

Eminent Authorities Whose Enthusiastic Co-operation Made This Book Possible

ANGELL, ROSE, *Writer on Home Economics*
BERKEY & GAY FURNITURE CO.
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"THE TOUCHSTONE" Magazine

AN INDEX to the special articles by these experts is printed on pages 405-406-407. They comprise a wealth of practical information in detail on Flooring, Painting Exteriors, Finishing Interiors, Builder's Hardware, Heating, Lighting, Plumbing, Landscape Gardening, Color Harmony in Home Furnishing, Selection of Furniture, Rugs, Curtains, Draperies, etc., Care of Woodwork to insure lasting beauty and low depreciation, and many other subjects of importance to home builders and remodelers.



"Building With Assurance"

"BUILDING WITH ASSURANCE" answers all the perplexing questions that stand between you and your ideal home.

It will guide you safely and pleasantly through your whole interesting building operation, from the selection of a suitable type of house down to the furnishing of each room.

Imagine yourself leisurely rambling through the dozen or more homes that you have admired and coveted most of all—whose soul-satisfying perfection is indelibly stamped on your memory. Then you will know the quality of the entertainment that beckons to you from the pages of this book.

Every turn of a leaf discloses refreshing surprises—glimpses of home charm of such allurement as must have inspired John Howard Payne to write his immortal "Home, Sweet Home."

And, best of all, these suggestions are as sensible and as practical as they are beautiful.

Only to read (on page 4) the names of the concerns and individuals who labored sincerely and conscientiously to give you the benefit of their rich experience in home-making is proof sufficient of the worth of this encyclopedia of home information.



A Woman's Thoughts About a Home

By Rose Angell

until recently Department Editor of Woman's World

"A Book of Verses underneath the bough,
A jug of Wine, a loaf of Bread, and Thou
Beside me, singing in the Wilderness,
Ah! Wilderness were Paradise enow."
—Omar.

IN EVERY clime, at all times, the innermost heart of man and maid cries out for a home —"the place where we rest."

To most of us at some period in our lives comes the opportunity for planning a Home—the beloved and sacred spot which will be our shelter—and another's—from the cares of the outside world, where we can gain strength and purpose to carry us through our tomorrows.

None of Life's pleasures will bring us purer, simpler joy than this, the task of planning surroundings that will be at once beautiful, simple and convenient: beautiful with grace of style and attractiveness of material; simple with lines that rest and charm the eye; convenient in that they are designed to save effort, strength and labor, by conforming to an ideal of true efficiency.

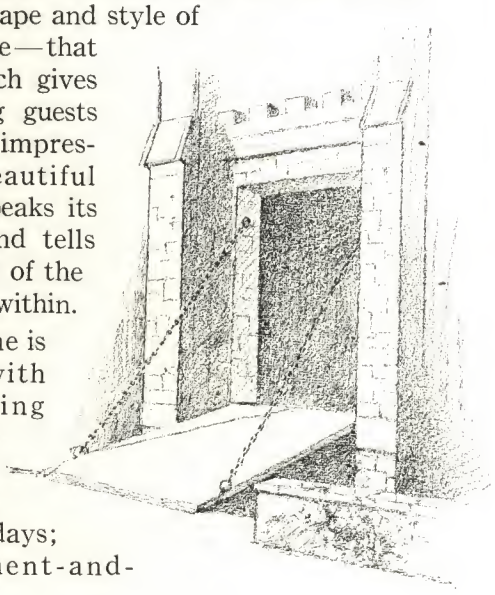
The first question to be decided is the style of home we prefer. Then the amount we can profitably spend thereon must be definitely fixed. Do we prefer a neat, compact two-story house, or a one-story residence in more rambling style? Does the Dutch type, with mansard roof, appeal to us, or the pure Colonial, with its tall white pillars? Do we prefer a quaint California bungalow, or a villa in composite modern design? The decision is an important one, and the question of suitability to our chosen building site must not be forgotten.

The general plan of our future home once settled, the stability and worth of the framework insured by choice of a competent architect, the construction vouched for by a reliable contractor, and ourselves fully assured of getting just what we specify from a dealer of good reputation whom we know we can trust, most of us will happen on the discovery that four-fifths of the beauty of our Home depends upon the woodwork.

Think of the numerous items which are comprehended under that unassuming term "millwork," and how much of the appearance of our Home will depend upon its artistry and worth! There is the portico, the entrance, the porches, the doors, the windows, the colonnades, the cozy corners, the stairways, the enduring furniture—in fact, everything which makes a real Home out of a mere shell of frame work and girders. And each of these details must be chosen harmoniously and well.

The Entrance

In planning the ideal Home, first let us consider the shape and style of the entrance—that feature which gives the arriving guests their first impression. A beautiful doorway speaks its welcome and tells its own tale of the hospitality within.



Everyone is familiar with the imposing type of entrance characteristic of Colonial days; the pediment-and-



portico style typical of Southern architecture, where tall pillars reaching to the height of the second story support a substantial entablature with angled roof, the whole forming a practical covered way before the front door.

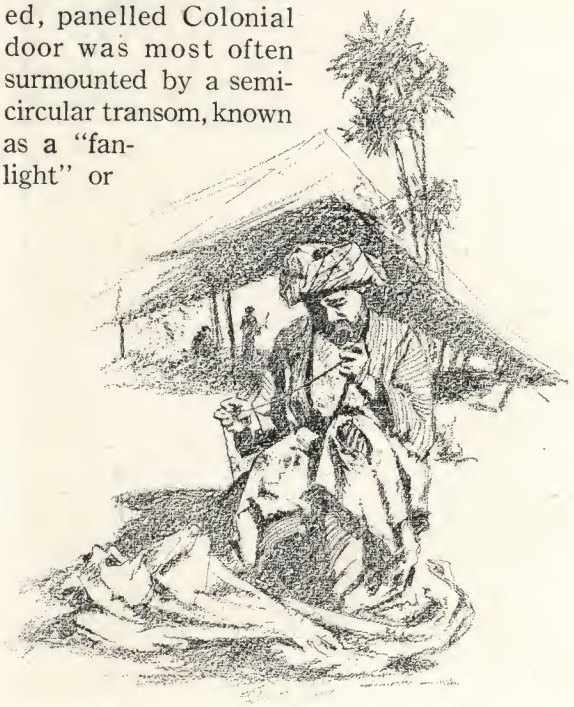
While the Colonial portico is perhaps too dominating for the smaller home, one of the leading fashions of today is no less Colonial in its inception. Perhaps we should say "Greek," for some of the most beautiful and simple doorways of Colonial times are purely Hellenic in form and type.

The supporting columns of the porticos conform strictly to the ideals of those Greek architects who gave us graceful columns with their simple Doric, scrolled Ionic, and elaborately carved Corinthian capitals. Those perfect proportions the eye of man has found impossible of improvement to this day.

The Tuscan column, a plain rounded pillar, is very popular and is typical of the mingled simplicity and strength which won for the ancient Roman the empire of his world.

Where pillars are used, it is well to remember that their proportions must be architecturally correct and the skillful designer of millwork will always take this point into consideration.

The simple, white painted, panelled Colonial door was most often surmounted by a semi-circular transom, known as a "fan-light" or "sunburst," with the panes sometimes leaded in quite intricate designs. Then glass panels were not seen as often as they are today, and side lights were rare.



Today, with our ever-increasing love of all outdoors, the more light we get, the better we like it. In some instances the upper half of the door consists of a single clear sheet of glass, while the lower half is wood panelled, thus giving us a view of the flowers and foliage which greet us from our own dooryard, as well as furnishing a very practical means of lighting the hallway, which sometimes proved a difficult problem.

Other doors are patterned after those which look over gardens, the woodwork is merely a frame holding in place transparent panes of crystal.

The Vestibule

Where the doorway leads into a room instead of directly into the hall, a vestibule is almost indispensable, especially in those parts of the country where overshoes, fur coats and umbrellas are necessities for a part of the year at least. With a low built-in hall seat on one side, its hinged top opening on a convenient receptacle for rubbers, overshoes, roller skates, (and what not!), and above this a convenient mirror set into a panel of the wall, opposite an umbrella stand and a row of pegs for caps and sweaters, and with a wire mat and an inexpensive rug on the floor, your vestibule will be furnished.

Of course, however convenient and well-intentioned the vestibule is but a substitute for the hall proper, and more and more are people choosing that type of house which has a hall from which the more important reception rooms radiate. Where privacy is desired, the hallway is invaluable as a means of communication between the different parts of the house, as each room may be completely shut off from the others. With small families this is perhaps unnecessary, and here the owner must exercise his or her individual taste.

The Hall

An ideal hall is one which forms an imposing unit with the staircase, that rises from it and with which it is intimately connected.



Reproductions of Colonial hallways are much in vogue at present and the combination of white enamelled panels and mahoganized rails and skirting is both striking and delightful, especially if the staircase carries out the idea, with rich red in handrail, newel post and treads, and cream white balusters, uprights and side panelling.

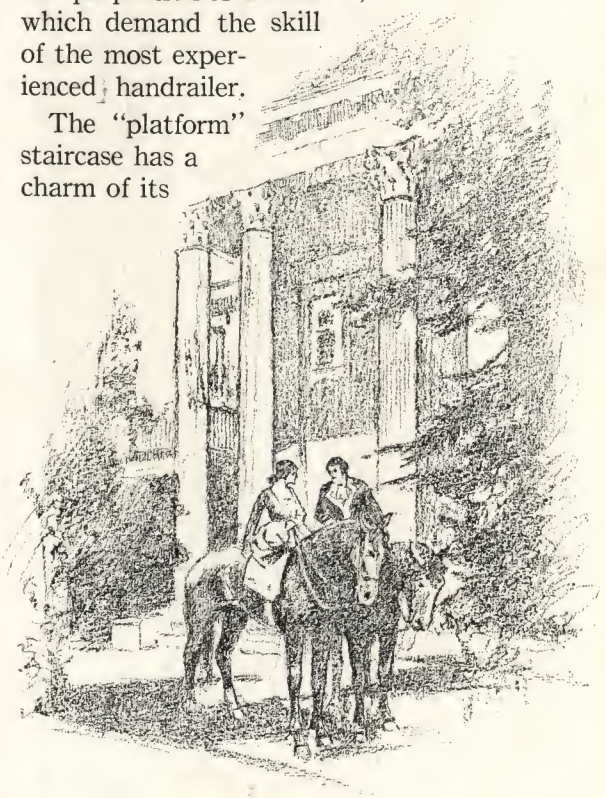
How many staircases appear to have been designed merely as a means of ascending to the upper story. The stairway may be (and should be) made one of the interesting features of the Home.

Three types of stairways are found practical in the modern home—the straight flight, the curved, and the platform or landing staircase.

With the first we are all familiar. The long, narrow hall seems to demand the straight Colonial flight, and for this the ideal choice is white woodwork and mahoganized handrail with slender balusters.

The curved staircase, a development of the early spiral stair, though graceful, depends for its successful treatment upon the design and proportion of the curves, which demand the skill of the most experienced handrailer.

The "platform" staircase has a charm of its own. The landing which is generally placed halfway up the flight suggests repose. If this landing can be placed beneath a window, and a window seat arranged, the effect will be heightened.



One important point to remember is that the most satisfactory stairways are built with wide treads and low risers, forming what are known as "shallow" stairs. The effort of ascending is lessened as the height of the riser decreases.

The Living Room

The living room as we know it today is essentially a product of modern American family life. It is the room where the several members of the family meet to sit, sew, read, and carry on that part of their daily intercourse which all hold in common and in its truest aspect it will reflect more or less the individuality of each member of the family. A freak room is out of place and will not attain its true end. This should be the most democratic room in the house, its message "Comfort and Cheer."

The Window Seat

Wide, low windows suggest the built-in window seat with soft, upholstered cushions, and a handy magazine stand nearby, covered with the latest magazines and books. This may be used as a resting place, or by placing the cushions and draperies in the box, (of which the window seat is merely a cover), we have the most convenient stand possible for those decorative vases of flowers, the pot or two of ferns, or one of those flowering plants, without which no homelike living room is worthy of its name.

Since the low radiator has been used, somewise folk have devised a method of making this usually unsightly object a thing of beauty by enclosing it with wooden covers and thus giving it additional usefulness as a seat.

French Doors

The average Home will be made doubly attractive if French doors are used between all the rooms on the ground floor, with the exception of the kitchen. For the bedrooms, privacy naturally demands doors of the usual wood panel pattern.



The Mantel



The fireplace naturally will be the leading feature of every well planned living room, and on its grace and symmetry a great deal of the beauty of the room depends. Heavy fireplaces and mantels of brick, overmantels of oak elaborately carved, and marble mantelpieces of stiff Victorian style, all have had their periods of popularity, but nothing is better suited to the pretty, modern American home than the overmantel of wood with plain frieze and architrave and simple cornice.

For the lining of the fireplace, brick may be used, but tiling, with its polished red or yellow surfaces, its quick light reflections, has always seemed to possess charm.

The Dining Room

A style of interior decoration which has seldom been improved upon for the dining room is that in which the woodwork becomes the leading feature of the room. Here beautiful panelling suggests itself, with the wood showing the grain in all its native beauty. Much of course depends on the situation of the room and its relationship to the rest of the house. More expensive at first than wallpaper or one of the other popular finishes, in the end it will save its cost over and over again, as it is practically indestructible, and unlike any other decoration, its beauty and worth increase as the years go by.

The panelling usually covers the walls to two-thirds of their height, with a wide plate rail above. That part of the walls above the plate rail may be papered in one of the rich red or dull orange papers which form so excellent a foil for the dusky beauty of the wood.

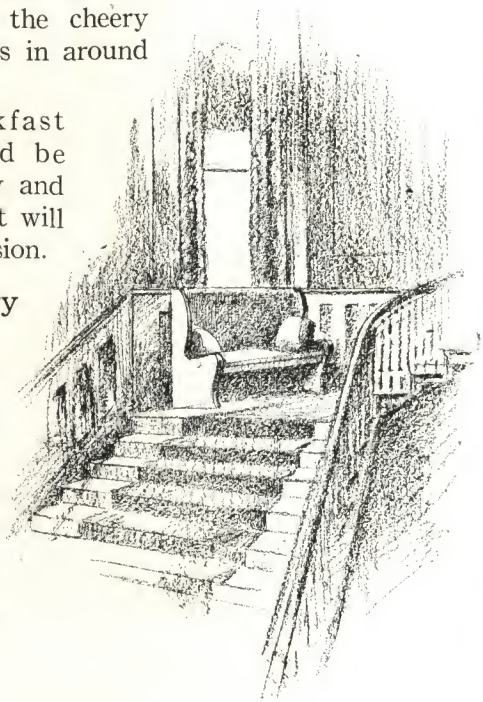
The built-in sideboard will always appeal to the man or woman with a keen sense of the fitness of things. There must be plenty of drawers for the silver and table linen which are in constant use and for those precious lace-trimmed doilies and elaborate centerpieces which are not the least of every good housewife's treasures.

In its general design, the sideboard should accord with the rest of the woodwork, and material and finish, size and shape of mouldings, should be identical. Even the glass doors should be in keeping.

A clever contrivance, which will meet with the unqualified approval of the housekeeper, is a small sliding panel in the built-in buffet, or in the wall. This gives direct access to the kitchen, and is a real little labor saver.

The Breakfast Nook

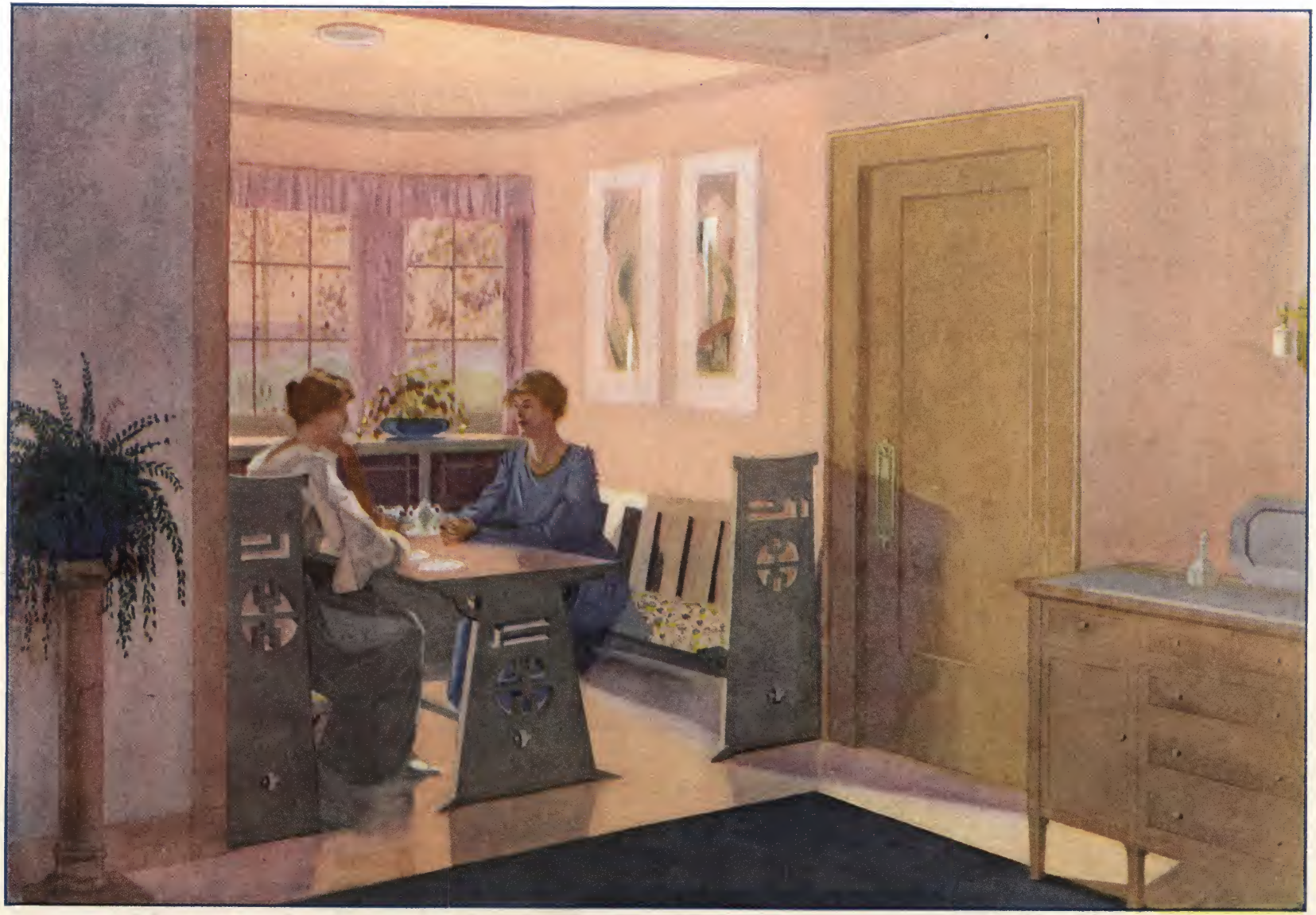
Another device which is becoming more and more popular in these servantless days, is a breakfast nook, where both breakfast and luncheon may be served. In the morning, a few steps from the range take you into the delightful little alcove—just wide enough to hold a long, narrow table and two seats. What a saving of time and labor not to have to set the dining room table for the quick breakfast or for the cup of tea when the cheery neighbor steps in around four o'clock.



The breakfast nook should be bright, sunny and cheerful, or it will fail in its mission.

The Library or Den

This is distinctly the domain of the man of the house. Here, surrounded by his books and





papers, he can read and smoke. He will like dark, rather plain surroundings, with a strongly contrasting note of color, and with nine men out of ten the favorite color is red. The sensible woman will leave the choice of arrangement to him whose retreat it is to be.

The Bookcase

A fireplace in the library, flanked on either side by built-in bookcases covering the entire side of the wall, is both a comfort and an adornment. A comfortable chair on each side of the hearth, well chosen lights, and the wisdom of the ages within touch of the outstretched hand. Let us house these good friends of ours safely, for when the long winter evenings come we shall find the hours spent in the library some of the happiest and most fruitful of our lives.

The Bedrooms

The cretonnes and gaily decorated chintzes which have governed bedroom styles for several years cry aloud for a background of plain white woodwork as a foil for their brilliance. Hence, for our bedrooms, white woodwork is first in favor. It has the threefold advantage of being bright, dainty in effect, and if a good enamelled finish is used, easy to keep clean.

Imagine the dainty bedroom of Milady with white woodwork, cream walls, and low cushioned window seat, patterned after the one in the living room below. It should have a large closet with built-in shelves and drawers and mirror door. Lives there a woman who won't appreciate seeing how she looks, from the tips of her shoes to a final pat or twist at her hair, before considering her toilet complete?

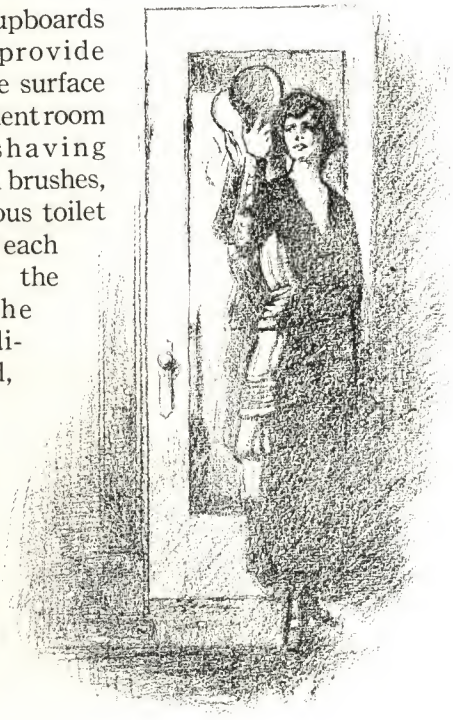
A carefully chosen suite of furniture in our pet period style, a couple of good rugs on the hardwood floor, and our bedroom is complete.

The Bathroom

In most homes the bathroom gets hardest usage and usually, unless it is planned with the utmost simplicity, it is difficult to keep spotlessly clean and attractive.

A way to eliminate dust-harboring corners and inaccessible floor surfaces is to have the bath built in an alcove in the wall. This removes it from the room itself and is a good way to dispose of its cumbersome presence. A plain washable curtain hanging from a bar near the ceiling will screen it from the rest of the room and give one an additional feeling of privacy.

Built-in cupboards whose tops provide plenty of table surface afford convenient room for soaps, shaving utensils, tooth brushes, and the various toilet accessories of each member of the family. The built-in medicine cupboard, too, may well have its place in the bathroom to hold the few simple remedies for cuts, burns, etc.







A large mirror, placed under a good light, preferably between two windows, and a small triple mirror which will fold into the wall, for use when shaving, should not be forgotten, while a wide shelf beneath the large mirror may serve as a dressing table at need.

The preferred color scheme for the bathroom is pale blue or soft green painted walls with high tiled wainscoting below, but the woodwork should be white, reflecting purity and sanitation. The bathroom de luxe may have tiling on the floor and walls, but most of us will be satisfied with a light wood floor which will form a pleasing background to the one or two small, washable rugs that harmonize with the tiled wainscoting and painted walls.

The Linen Closet

The linen closet should have many narrow shelves, set close together, so that each article may be easily found and removed without disturbing a dozen others in the search. Shallow drawers will hold the more treasured pieces and give them better protection than is needed for the sheets and towels which are in everyday use.

This linen closet can be built into a convenient wall space and is correctly located near, or in, the bathroom, where fresh towels and washcloths will always be near at hand.

The Linen Chute

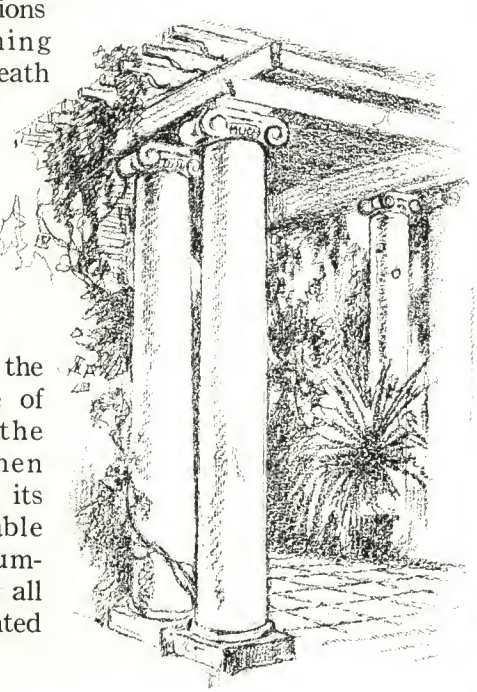
In conjunction with the linen closet we often find the linen chute, built in the wall and reaching to the laundry in the basement, down which the soiled clothes may be dropped and which does away with considerable work for the housewife. This chute should be set in place before the plastering is finished.

Another handy built-in cupboard is one in a spare corner near the kitchen or in the pantry to hold brooms, the carpet sweeper and cleaning mop, dustpan, etc., with a few convenient pegs for the necessary dustcloth. Let there be a place for everything and it will be easy to keep everything in its place.

The Kitchen

It is to the interest of the housekeeper that the kitchen be so arranged with a view to convenience and comfort that every hour spent therein will be a pleasant one. It is the steps that count, so plan your kitchen for what we may call "step economy."

We have in mind a kitchen which was designed for real efficiency. It is an oblong room. Along one wall is a row of windows. In the center of the other wall is a door leading to the dining room. Next to the dining room door is a narrow table (just below the sliding panel we mentioned in our suggestions for the dining room) and beneath this table are built-in drawers which hold towels, dusters, etc.



Remember to leave space for the kitchen range. On the remaining side of the room is the built-in kitchen cabinet, with its enamelled table space and numberless shelves, all of cream painted woodwork.



Next to the kitchen cabinet is a wide wooden shelf, covered with enamelled iron, to which the dishes are transferred preparatory to being washed. Next comes the sink, fully equipped with hot and cold water. On the left of the sink is another wide shelf which is the draining board. Above is a convenient wooden rack for draining the heavy dishes; below, a cupboard for kettles, saucepans and skillets. Next comes another wide shelf, where the dishes are packed in neat rows ready for the next meal. Could the science of dishwashing be more carefully worked out?

The floor of this model kitchen is covered with light brown linoleum, the walls are painted in soft pleasing blue, and the woodwork gives that air of spotless cleanliness which every model housekeeper strives for.

A comfortable rocker and a high stool provide means of compliance with the advice of the old doctor: "Never stand when you can sit; never sit when you can lie down," a rule which every woman who would preserve her youth and good looks would do well to remember.



In one corner of our kitchen is the built-in icebox, with the back of the ice compartment opening on to the porch, so that there is no tracking of muddy boots and dripping ice through the kitchen. In the absence of a permanent drain pipe, the drip pan beneath the ice compartment can also be removed and emptied from the outside, thus obviating what is frequently a source of petty annoyance from an overflow.

While we are discussing practical matters, a few words about screens, storm doors and windows will not come amiss. In changing climates these are necessities and modern ingenuity and forethought have provided us with a door needing only a few moments for perfect adjustment to winter and summer needs and screen windows which are just as easily set in place.

The Pergola

Living out of doors during the summer as we do, we have come to look upon the graceful pergola as a characteristic feature and beautifier of the well-kept garden. Even the charm of the porch cannot rival the attraction of one of these real out of doors rooms, with its white lattice and trailing vines, whose cool leafage is a perfect screen from the passers-by and from the summer sun. When June showers us with her "thousand beauties" and sweet September sees rich purple grapes hanging from the trellised frame, who will deny the pergola its value as an integral part of the garden, or hesitate to admit that its beauty is paralleled by its usefulness and worth?

And here we will take leave of our Home, planned for our happiness and comfort in the days to come.

Let us strive to make our house a Real Home; not just a place to eat and sleep in, a place to store fine furniture, or a museum of rare and costly things; but a place to live in, to rest in, to be happy in, to which we cling for its associations with those we hold dear; so that the little ones who are growing up around us may be rightly influenced thereby and may look back, when they are full-grown, with loving thoughts and memories to the happy days spent there.



Practical Plan Suggestions

HE THAT hath eyes to see, let him discern, in the pages immediately following, the distinct advantages of "homes," which reflect the higher standards of living, over "houses"—mere places to live in.

Not the least of these advantages is effectual economy in both first cost and maintenance.

The difference between "homes" and "houses" is not one of price, primarily, but of intelligent planning—of finished skill in adapting modern materials, methods and arrangements to today's advanced standard of living.

These evidences of progress are more particularly noticeable in the smaller homes, usually considered too restricted in size, adaptability and price to permit the introduction of refinements heretofore associated only with generous purse-capacity.

This book shows only a few representative home designs covering a broad range, each one suggesting scores of ideas which may be developed by studying the display of detailed woodwork listed on succeeding pages.

Consult a Competent Architect

Houses of every grade sometimes disappoint their owners, because personal opinion overrules professional counsel in their development.

First of all, home is a vision. Then a series of visions—pictures of the imagination as numerous as the members of the family which anticipate living in it.

None of the pictures is like any other. Father, mother, sister, brother, all have individual perspectives. To be a success, home must please all.

The process of reducing visions to a practical workable basis is the most critical (though none-the-less delightful) period of home building.

Many excellent ideas are conceived in enthusiastic minds, but until they are made to conform with architectural principles, they are usually impracticable and about as satisfactory as diamonds in the rough.

A better understanding—a more intimate relationship between home builder and architect—will be established by a careful study of this volume.

It is to be noted at the outset that this information is not intended to supplant the supervising architect, nor to interfere in any way with his recommendations; but, on the contrary, to facilitate effective, harmonious co-operation between client and counsel, to the end that the architect's efforts may be constructively productive from the beginning of his engagement. It saves the time usually consumed in a preliminary groping about for a common viewpoint, for the more important work of actual plan building.

A small premium invested in building protection will insure a building worthy of the protection it will receive throughout all the years of its usefulness.

Underwrite Your Plans

SUCCESSFUL home building is one of life's most delightful experiences, the enjoyment of which totally obscures the cost, both in anticipation and recollection; but—

The default of a few simple precautions may bring lasting disappointment, loss and regret.

Safety in building—the fulfillment of every promise in plans and specifications—is assured by association with concerns of proved integrity and responsibility.

Better than promises is contract security, as represented by the Morgan Guarantee, which without exacting any premiums, removes every element of doubt from woodwork purchases.

Morgan Guarantee

The Key to Responsibility

All woodwork bearing the "Morgan" stamp, which with proper care fails to give satisfaction, will be replaced free of charge.—Morgan

Backed by the resources of the great Morgan Organization, this contract is more than a promise. It is even further-reaching than a fire insurance policy, for it protects not only property, but peace of mind as well, since "as your home is, so are you."

Building on uncertainty digs the grave of your hopes. Refuse promises—demand assurance.

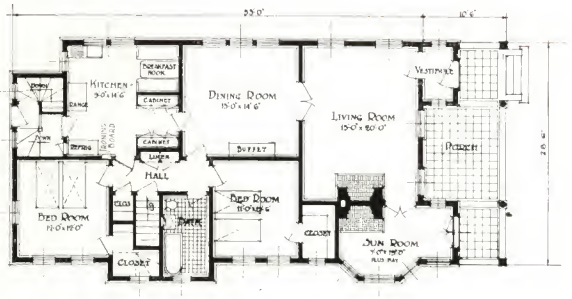
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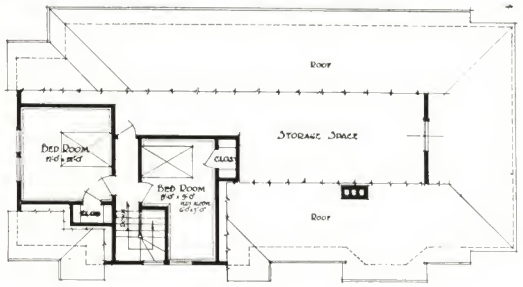


Morgan Plan Suggestion No. 1

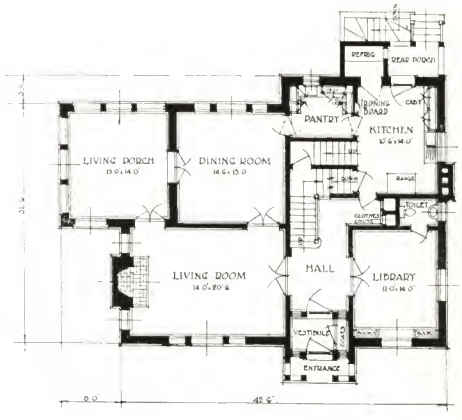
COMPACT, commodious, comprehensive—we can think of no better description for this attractive bungalow of Tudor design. Not one desirable feature is lacking. Especially appealing is the large light and airy living room. The spacious porch is equally inviting for eating and sleeping. A cozier corner than the sun room would be hard to imagine.

This type is appropriate to any section or climate—easy to heat, yet cool in summer, as it provides for free circulation of air throughout. Economical to build.



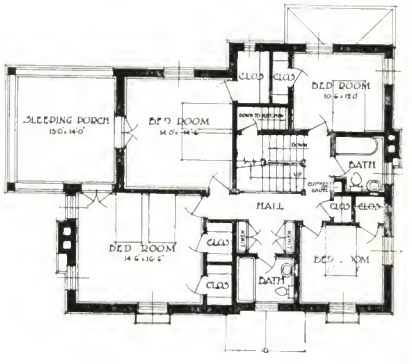


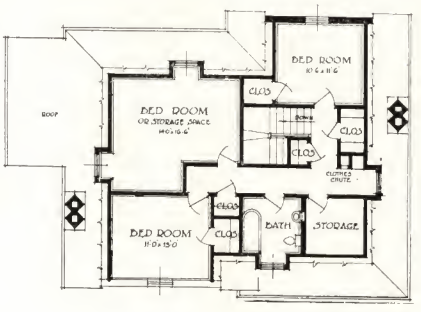


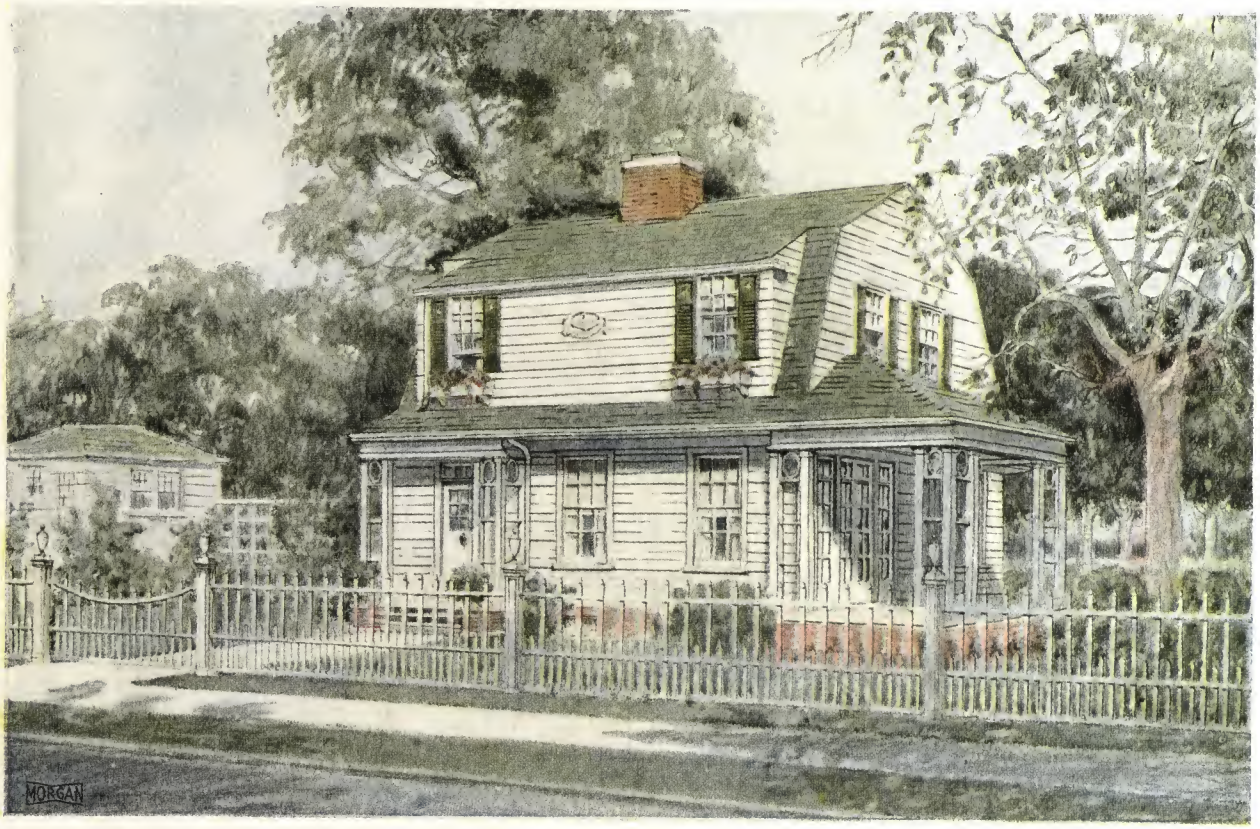


Morgan Plan Suggestion No. 2

THE distinctive Tudor tendencies which have been included in the design of this home are exceptionally impressive—it will never be forgotten once it is seen. And you will notice that the completeness of the interior has not been sacrificed in order to attain its exterior beauty. It is rarely possible to have a living porch so easily accessible from both the living and dining rooms. And the library or den with its adjacent lavatory has very thoughtfully been isolated from the rest of the home.

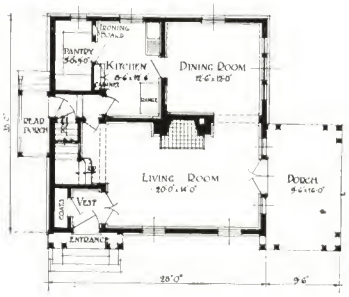


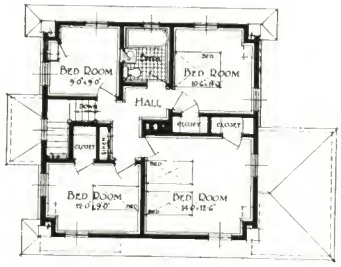




Morgan Plan Suggestion No 3

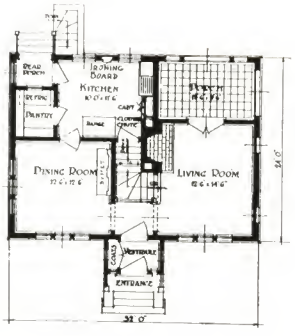
A QUAINT Dutch Colonial design much more impressive than its cost would suggest—a design which will always be a credit to the owner's judgment. It lends itself well to artistic landscape and gardening effects. And the interior arrangement, with its large living room, fireplace, adjoining side porch, and four comfortable bedrooms, also makes this home worthy of serious consideration.

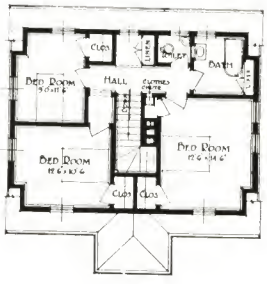






Morgan Plan Suggestion No. 4

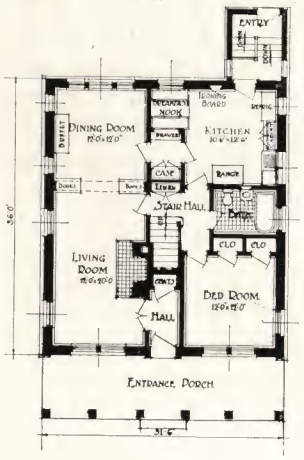




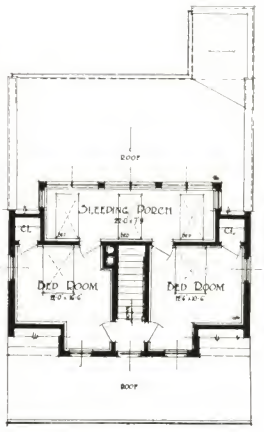
HERE is a Modern Dutch Colonial house which will appeal especially to those who are seeking maximum beauty and utility at a minimum expense. Characteristic of all Colonial types of homes, this one offers unusual possibilities for effective lawn and garden surroundings. Included in the well-planned arrangement is a partially-enclosed porch reached by French doors from the rear of the living room. The seclusion from the street, which such a porch affords, is becoming more and more desirable.



Morgan Plan Suggestion No. 5

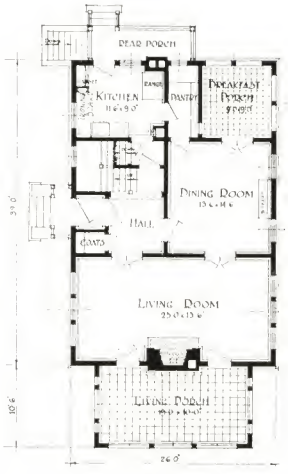


ANOTHER distinctive and popular Long Island Colonial residence is here illustrated, of which the chief feature, in addition to its simple beauty, is the unusually large, rear, sleeping porch. It is seldom that such a commodious sleeping porch can be provided for a home of this size. For those who are planning on a moderate-priced home this design should prove particularly desirable.

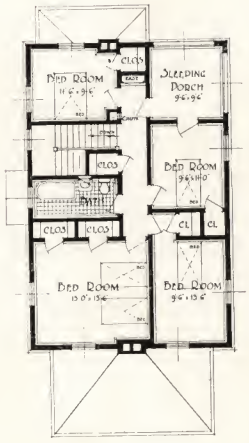


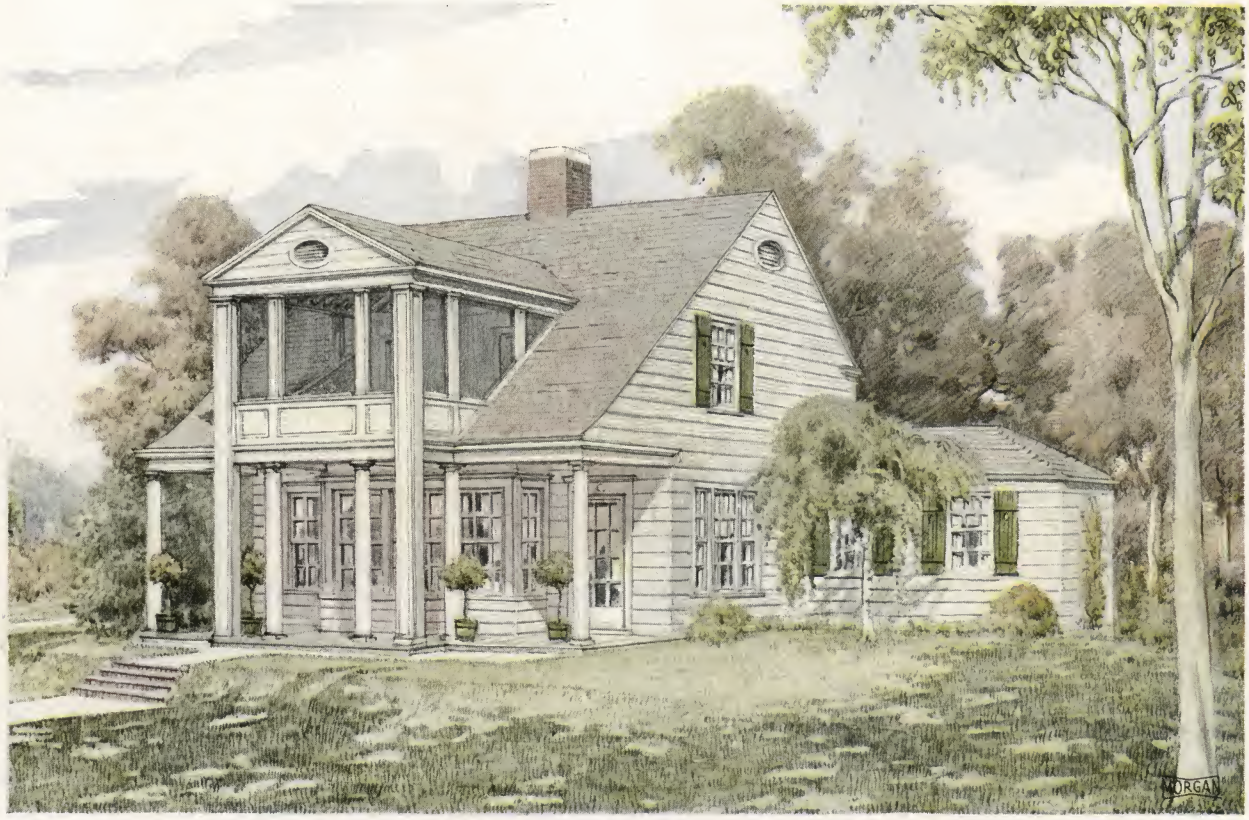


Morgan Plan Suggestion No. 6



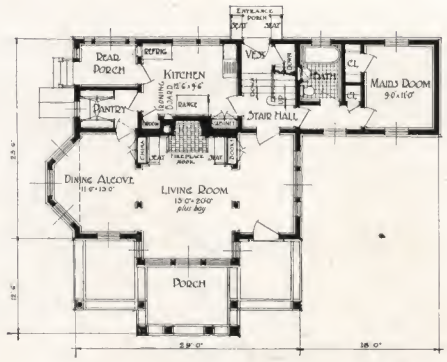
FOR those who are attracted by Colonial styles (and who is not?) the New England home shown on this page is everything that can be desired—not alone in the beautiful simplicity of its exterior but in its sensible, well-planned arrangement as well. Every detail of both exterior and interior is artistically balanced. It provides a spacious living porch as well as a breakfast porch. These two features alone are sufficiently attractive to tempt any thoughtful home builder.

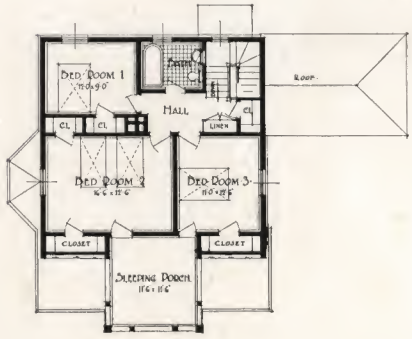




Morgan Plan Suggestion No. 7

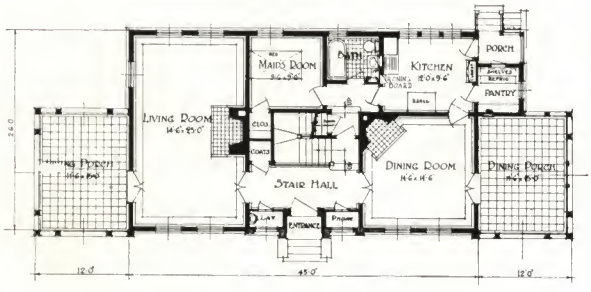
JUST as there is a romance of the sunny South in every line of this Dixie Colonial home, so too, there is comfort in every room within its walls. Imagine the feeling of hospitality which must spread over one when greeted by the cozy fireplace nook directly opposite the entrance. The more you study this home, the more you will like it. The illustration shows the use of wide siding, but the material used may be varied to suit the preference of the builder.

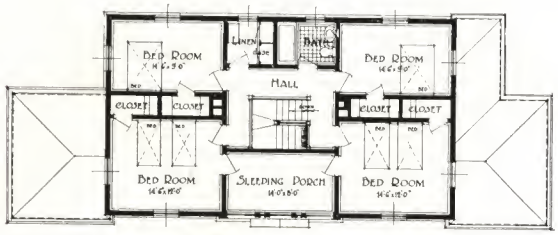






Morgan Plan Suggestion No. 8



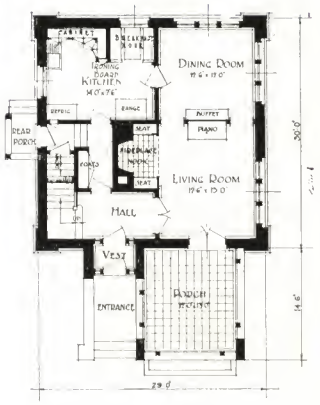


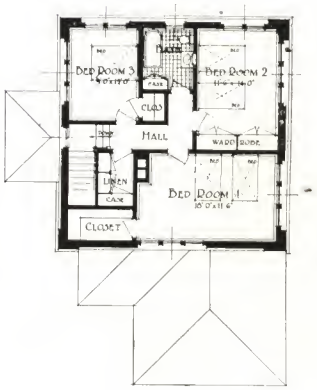
HERE, indeed, is an unusual Modern American home that was truly designed for comfort—from stair hall to sleeping porch—from dining porch to living porch. It is plain that every detail of this home has received careful attention. Note, for instance, the especially good wall space with which every room has been provided. And the lavatory and phone closet at the sides of the entrance is as practical as it is unusual. Here is a plan which is filled with many pleasant deviations from the ordinary.

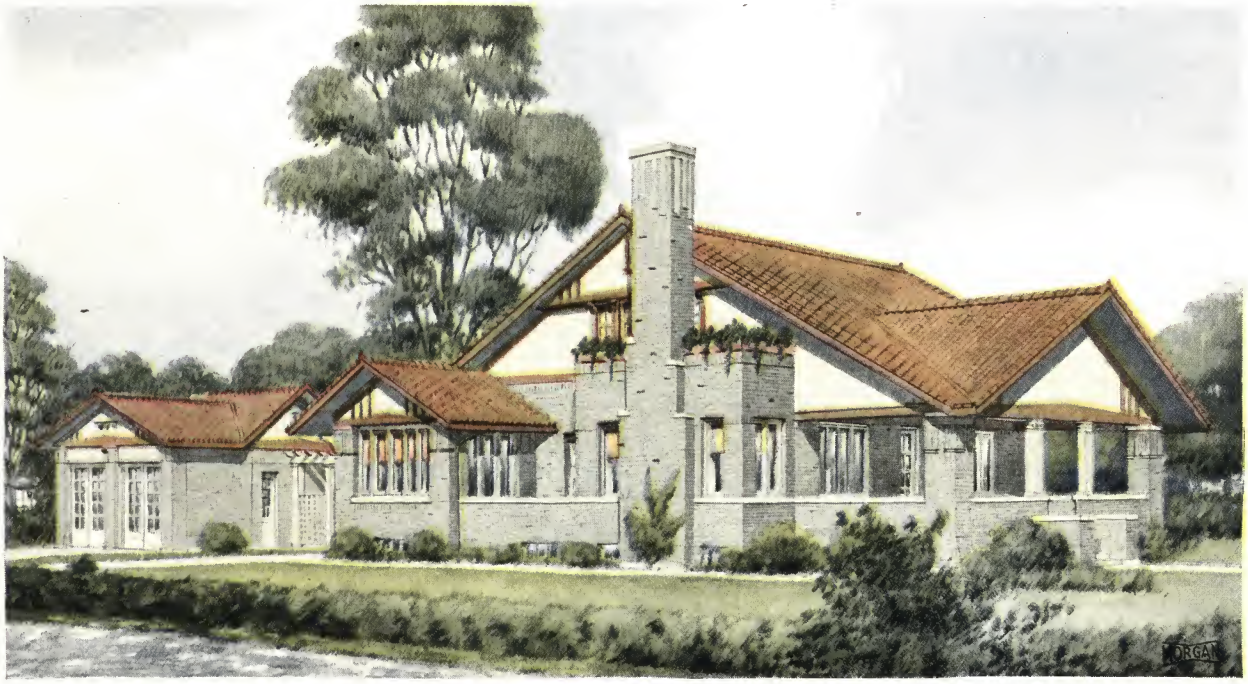


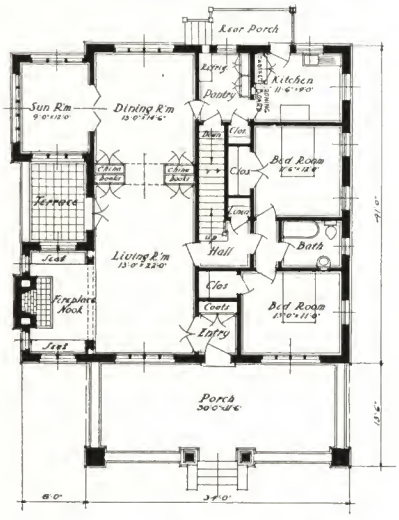
Morgan Plan Suggestion No. 9

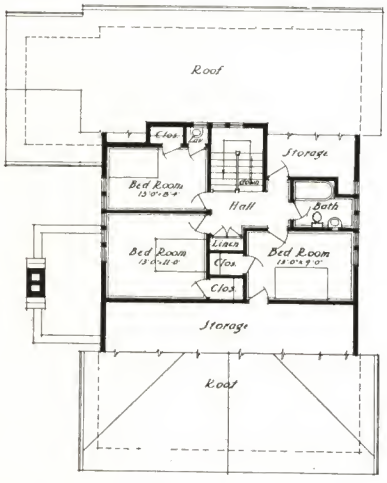
THE square type home shown on this page is always popular, because it gives the greatest value for every dollar invested. Notice how cleverly the living and dining rooms have been separated merely by a built-in buffet and wall space for the piano. This Central Western home is unusually well lighted by generous window space and the convenience of such a spacious living porch needs no comment. All in all, this is a sensible, comfortable home with no useless frills or fancies.











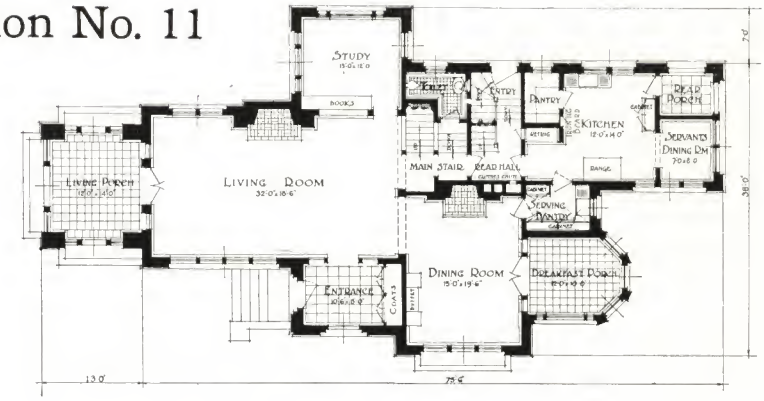
Morgan Plan Suggestion No. 10

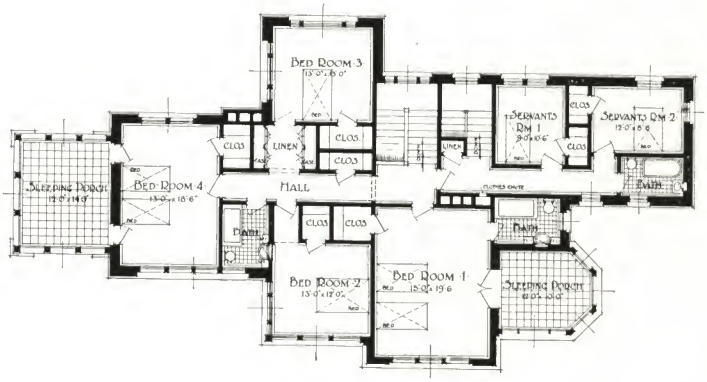
THIS Modern home will appeal especially to those who are seeking the unusual. It is truly a modern design with a touch of Craftsman embodying modern conveniences and modern beauty. Make a particular note of the terrace which has been provided between the artistic fireplace nook and the sun room and the open veranda above the nook. This is truly a beautiful home anyone would be proud to own—and use—and enjoy.



Morgan Plan Suggestion No. 11

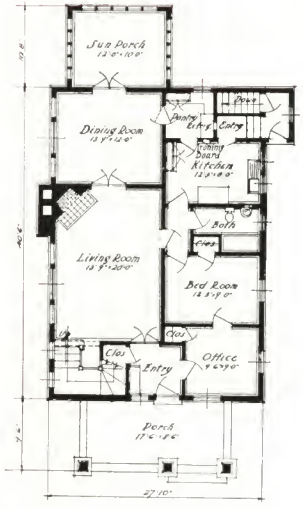
DESCRIPTION cannot do justice to this home, which has been adapted to the American from the Japanese. It is so pretentious and so complete that one could fill a volume in praise of it. It must suffice to merely call your attention to the magnificent porches and the wonderful windows. This is a veritable *sun home* which provides the highest type of elegance, comfort and beauty.



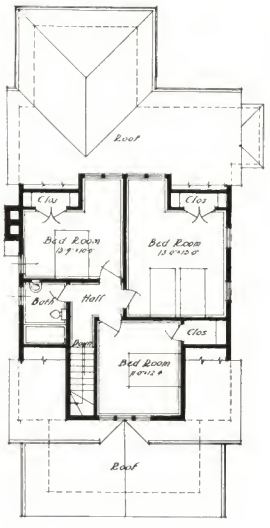




Morgan Plan Suggestion No. 12

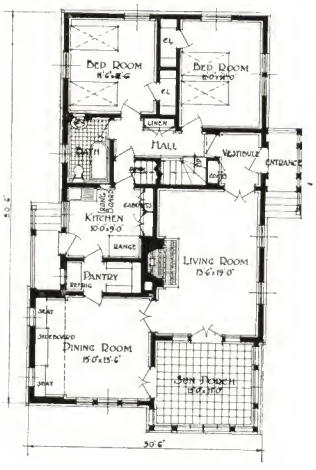


THIS Mid-Victorian home possesses a combination of beauty and practicability rarely found together. A study of the plan will show you that it embodies several unusually attractive features. For instance, notice that a comfortable room, which may be used as a den or library, adjoins the down-stairs bedroom. This will appeal particularly to the man who wishes occasionally to seclude himself from the rest of the household. Also note the spacious living room and the sun porch convenient to the dining room. This home is well worth studying carefully.

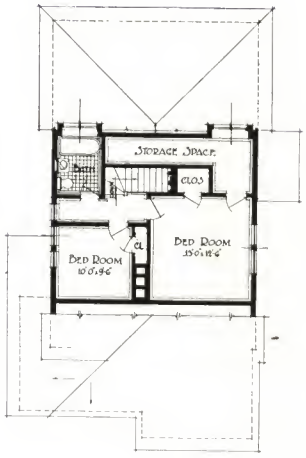




Morgan Plan Suggestion No. 13

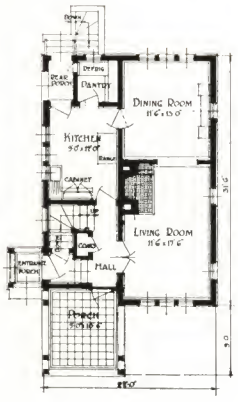


THE more you study this home the more you will like it. While the basis of the design is of English origin it has been Americanized and modernized to meet our ideas of comfort and beauty. Here, again, we find a spacious sun porch adjacent to both the living and dining rooms. Also note the sensible location of the entrance and vestibule in relation to the rest of the house.

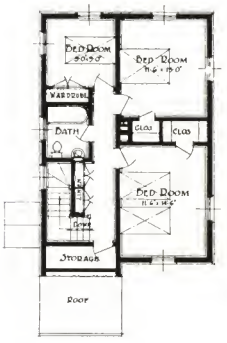


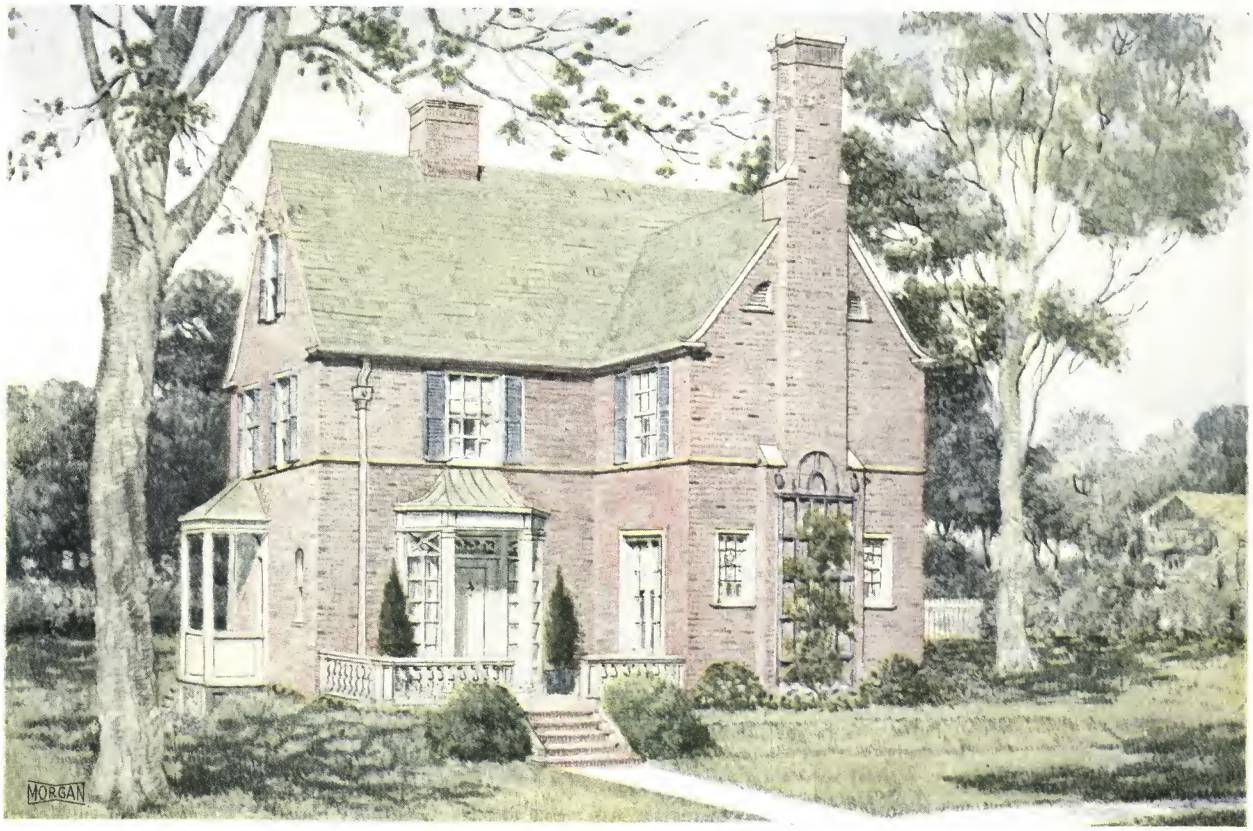


Morgan Plan Suggestion No. 14



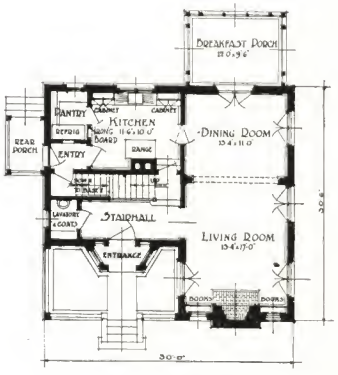
ANOTHER English design is shown here. While this home would be a credit to any site, it is particularly well suited for a small lot. It is shown here adapted to stucco or wood, but would be equally as economical if built of any other material.

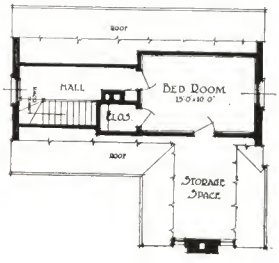


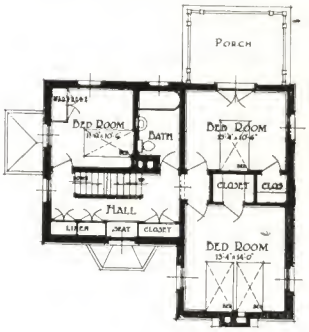


Morgan Plan Suggestion No. 15

FEW homes possess such a quiet, graceful dignity as this Modern English design. If you like simplicity, you'll like this home. Study it. It may prove to be the home of your dreams. Brick veneer has been used in the illustration, but any other standard building material would be equally effective.

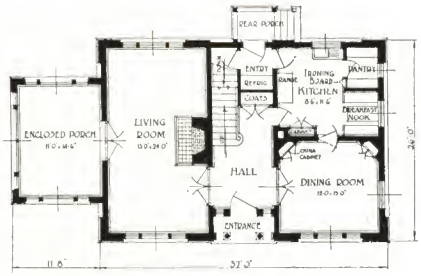




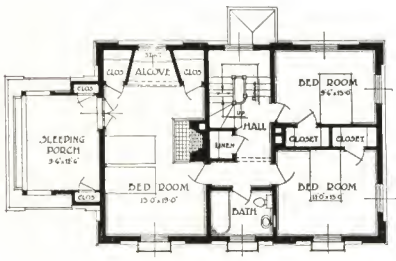


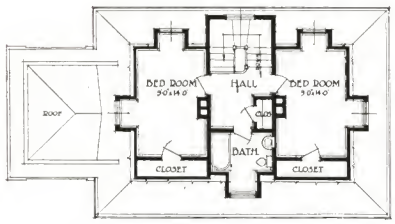


Morgan Plan Suggestion No. 16



WHO would not be proud to own this beautiful home? Notice the distinctive treatment of the first floor windows and entrance. While this home is primarily of Georgian design, it has been modified to meet modern demands. This home surely is deserving of serious consideration by everyone who contemplates building.

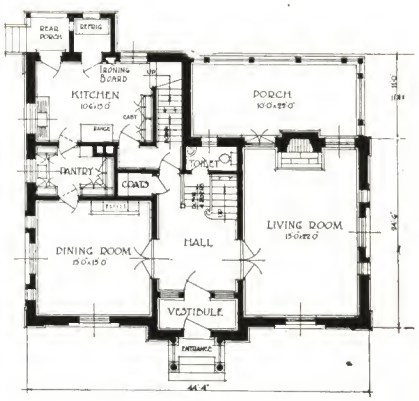


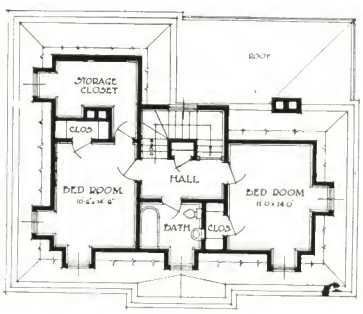




Morgan Plan Suggestion No. 17

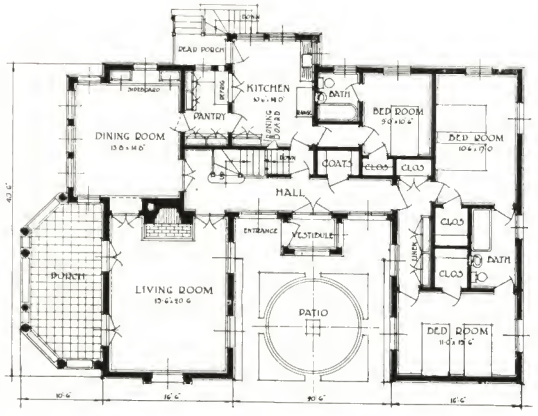
THIS stately Late Georgian home is surely an aristocrat which will appeal to those who appreciate the exclusive. No detail has been overlooked, in the designing of the exterior and in the arrangement of the interior, which might add to the beauty or completeness of this home. The illustration shows it built of brick, but it would be equally attractive in any other material.

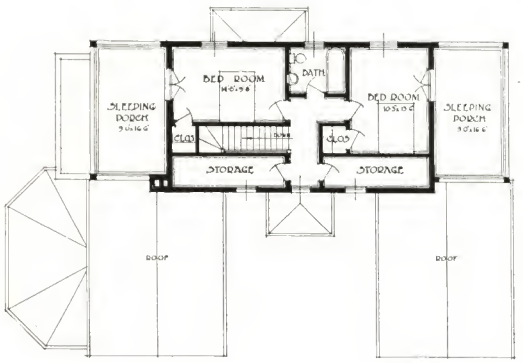












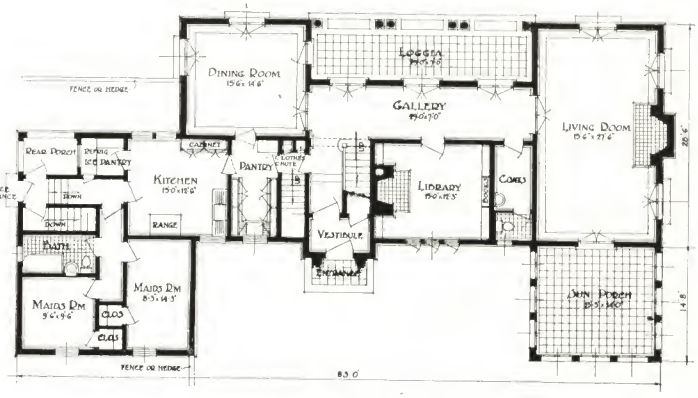
Morgan Plan Suggestion No. 18

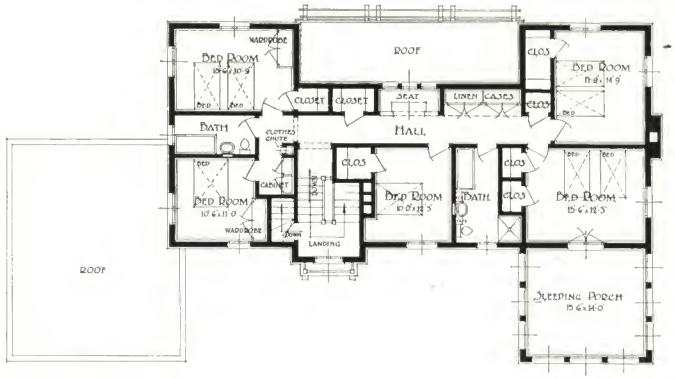
IN RECENT years there has been a marked tendency in favor of the Spanish design. It is no wonder. Because no other style of architecture offers such opportunities for the expression of individuality. The one shown on this page contains a wealth of valuable suggestions which will appeal to lovers of the classical.



Morgan Plan Suggestion No. 19

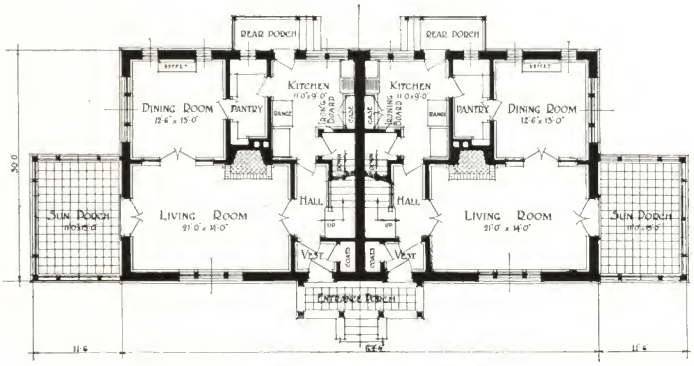
THE effect which the Italian Renaissance has given to present-day architecture is well exemplified in this magnificent home. It is indeed a masterpiece which could be marred by alteration. Notice the unusual arrangement of the gallery overlooking a formal loggia at the rear and the excellent handling of the entire arrangement.

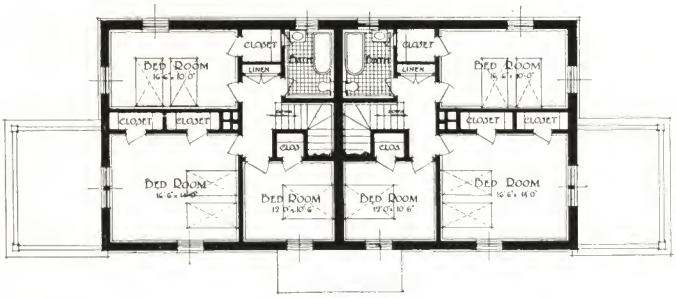






Morgan Plan Suggestion No. 20



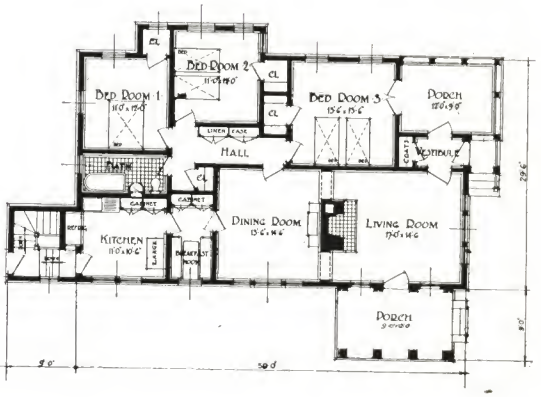


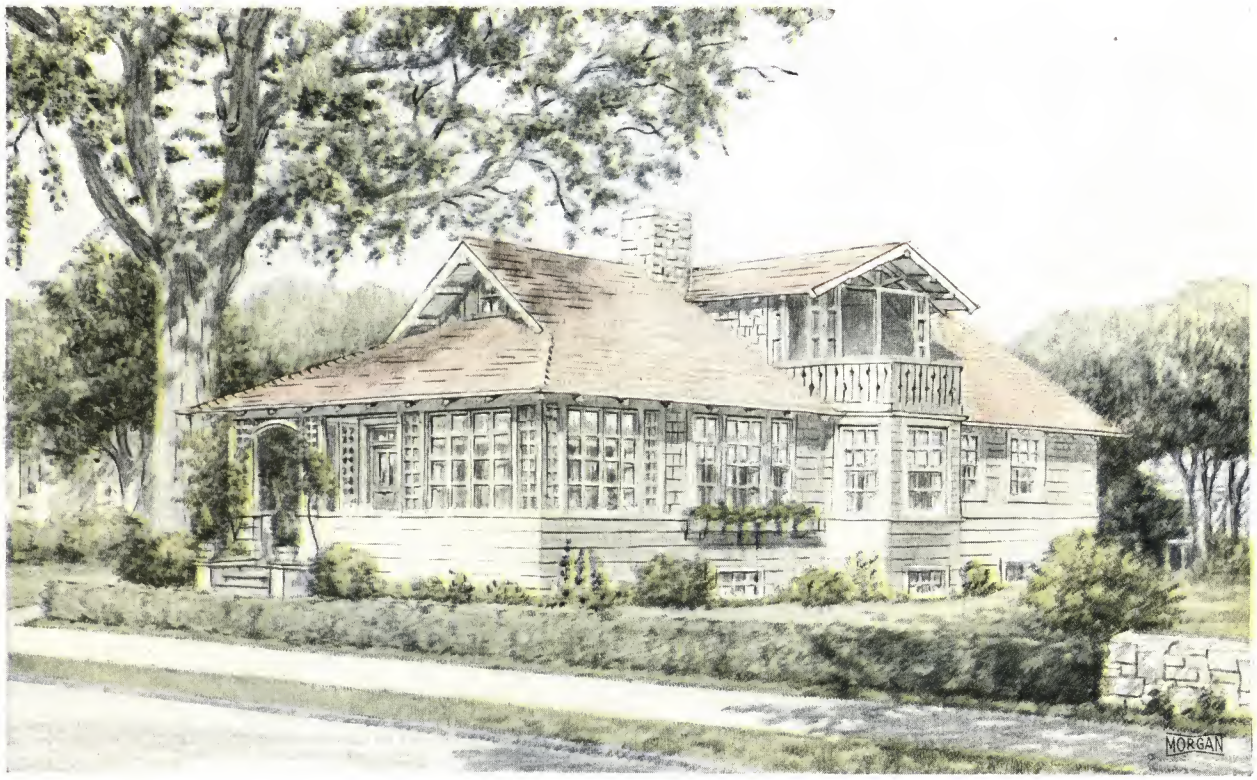
THE greatest obstacle to the designing of a Duplex home is to keep away from the "Duplex" appearance. This difficulty has been artistically overcome in the accompanying design. Moreover, the semi-detached plan and arrangement are all that could be desired in a home of this type.



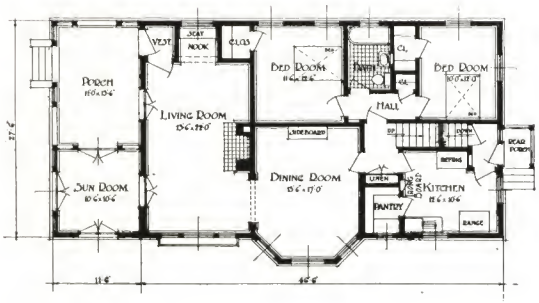
Morgan Plan Suggestion No. 21

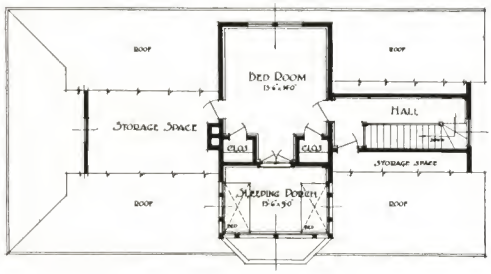
THE California type of bungalow is always worthy of consideration. We show here a suggestion which is a little out of the ordinary from the standpoint of beauty and convenience. Study the plan which includes three comfortable bedrooms and a cozy breakfast nook. It is shown built of long shingles or shakes, but can be adapted to other materials as well.



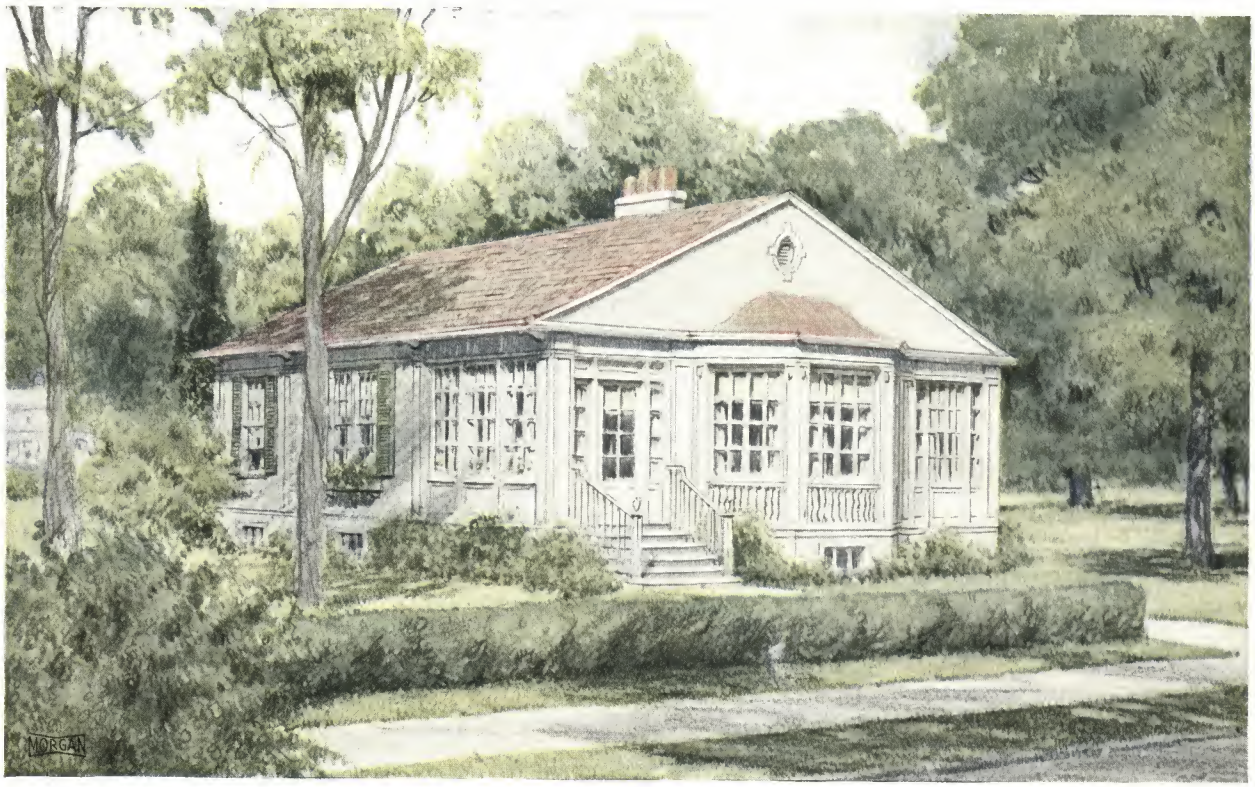


Morgan Plan Suggestion No. 22



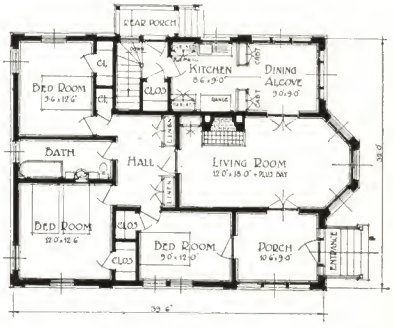


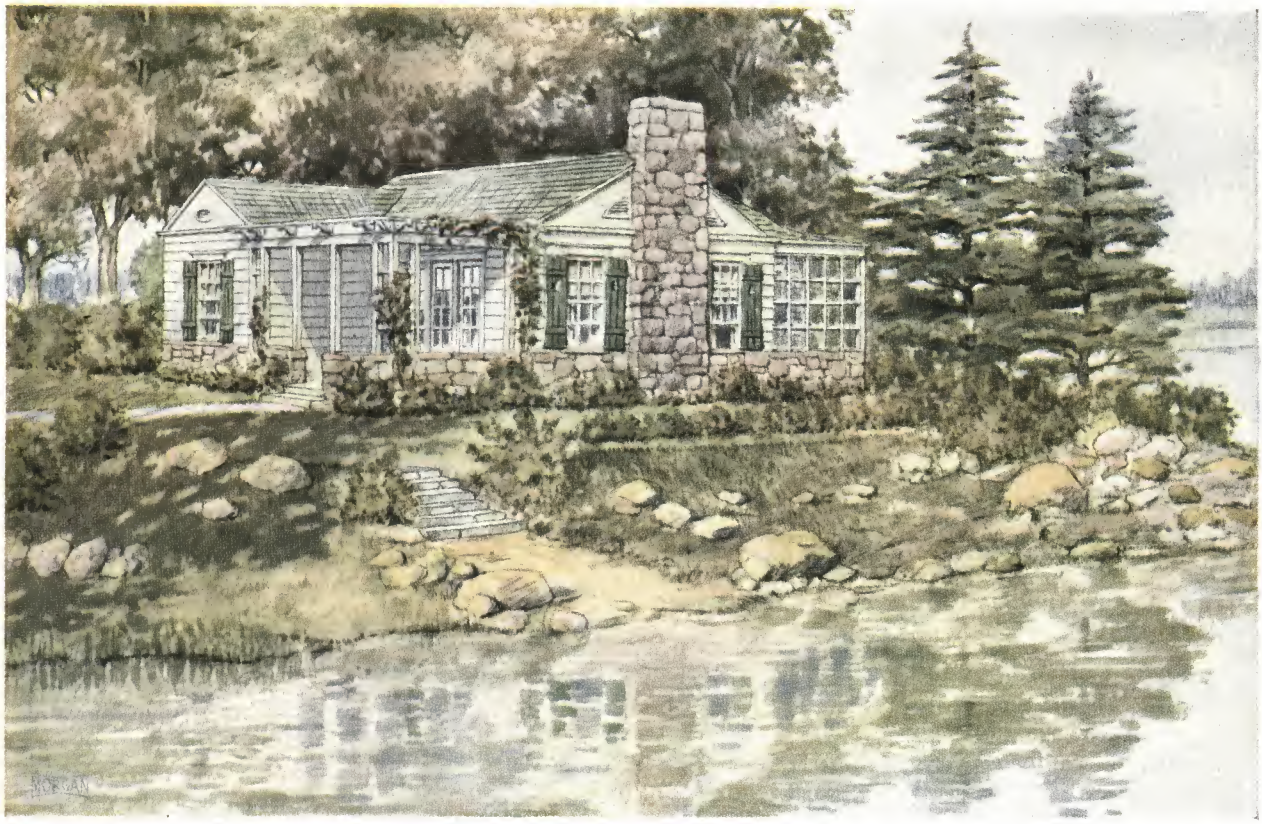
THIS neat Western Bungalow has met with unusual favor by those who have studied the bungalow subject carefully. It is well lighted, well ventilated, and easy to heat. It is seldom that so much room and so many conveniences can be found under one bungalow roof. Note especially the sun room, sleeping porch and spacious living room.



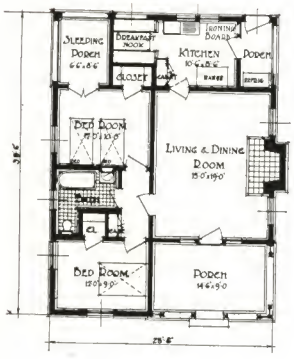
Morgan Plan Suggestion No. 23

AN INEXPENSIVE Modern Bungalow that has much in its favor. It is well designed throughout—giving the appearance of a much more expensive home, and the floor plan, with its large living room and three bedrooms, is well arranged.





Morgan Plan Suggestion No. 24



AS MUCH thought has been given to the designing of this artistic Summer Cottage as to the most pretentious residence in this book. It certainly would be a delightful retreat from the crowded city during the sultry months—a perfect haven of rest.

Make Home Substantial

Professional Reminders of Oft-Neglected Precautions
Concerning Materials and Construction

THE fascinating romance of home building—the pursuit of ideals founded on years of delightful delving into the mystic tomes of building lore—often distracts the mind from the more prosaic, practical consideration of materials and construction.

The average home builder has not had the experience to decide technical questions whose disposition determines the measure of satisfaction his home will yield him.

He should not, however, ignore the advantages of being sufficiently informed to discuss the important phases of building. So the main essentials are here briefly outlined.

The Plan in Relation to the Building Site

Prospective builders usually start with a good general idea of the number and character of rooms they require. The floor plan, or arrangement of the rooms—whether they are all to be on one floor or divided into several stories—depends largely on the building site.

The location of important rooms should be determined by the points of the compass. Light and shadow, warmth and air, have much to do with the comfort and cheer and wholesomeness of the living room, dining room, bedroom and kitchen.

As soon as the plan best suited to one's ideals of living and the conditions of the building site is chosen, attention should be turned to the sizes of the rooms and sufficient wall space for furniture, piano, beds, etc. Nothing is quite as deceiving to the average man as his conception of size conveyed in feet and inches. Many an owner, visiting his home under construction, finds this or that room unexpectedly small. He can avoid such disappointment by measuring rooms and thus establishing in his mind a definite basis for comparison.

Character of the Soil to Build On

Before starting to build, even before working drawings are made, it is advisable to have a survey of the site prepared, indicating besides the accurate outlines of the property the level of the ground in relation to the street or walk, the depth of the sewer and the nature of the soil. Such preliminary information will insure the builder against many unpleasant and costly surprises. The ground level naturally determines the depth of the foundation. No foundation should be laid less than two feet below this level. In northern localities four feet below the finished level is the minimum for safety.

The basement level must be well above that of the sewer to permit proper drainage. Inquiries regarding the nature of the soil may be made of those who have built in the vicinity. Where rocks and springs abound the soil should be carefully examined.

The best soil to build on is gravel. Sand is also good if confined on all sides and prevented from slipping away from under the foundation. The greatest care must be exercised with clay soils. Moisture causes such soils to ooze from under foundations and heave when they freeze. It is therefore important to drain away all moisture possible and to extend the footings; that is, the bottom course of foundations, well below the point where the clay could be affected by frost.

Dampproofing Foundation Walls

In all foundations footings should be widened and proportioned in accordance with the bearing capacity of the ground, in order to spread the weight of the building evenly and prevent settling and consequent cracking. A good material for footings is concrete. The foundation wall, extending from the

footings to the finished level of the ground, may be of brick, stone, or concrete. Brick is suitable for dry soil. Rubble stone, solidly laid up in cement mortar, makes a good foundation wall.

To avoid dampness in the basement, two or more coats of asphalt should be applied to the outside of the foundation walls and carried all the way to the bottom of the footings. Plastering with cement also is of service. A trench alongside of the foundation wall, filled with gravel, topped with cement, and provided with a drain at the bottom, is usually found to be the most efficient way to secure a basement free from dampness.

Fire-Resisting Construction

Outside walls may be constructed wholly of wood, wholly of masonry, or of a combination of both. The principal difference between wooden frame buildings and others, excepting fireproof buildings, is in the material used for outside walls. Inside partitions and floors are nearly always framed of wood. An important precaution in connection with framed walls and partitions, one usually not heeded because it adds a bit to the cost, is the matter of fire stopping. As usually framed, the space between vertical supports or studs is left entirely open and unobstructed, like chimney flues. In case of fire in the basement, sparks travel up between studs, carrying the flames to the attic. The natural thing to do, then, is to stop the spaces between studs and floor joists in some manner, preferably with brick or tile laid in mortar. The spaces between the ends of the first floor joists and beams supporting the joists should be filled in the same way. Floor joists and studs should be kept at least two inches away from smoke flues and fireplaces. The space between the timbers and flues should be filled with mortar or mineral wool. Such construction will not only prevent the spread of flame, but will also obstruct the passage of mice or other vermin.

The Choice of Materials

The material for the exterior of a home determines its design to a considerable extent. It is therefore important to decide early the kind of material to be used. Shall it be wood, stucco, hollow tile, concrete, brick, or stone? Cost, availability and personal taste enter here and should govern.

Wood is the least costly. Stucco on wood frame comes next, with brick veneer following. Hollow tile and concrete are about as costly as brick, while stone is the most expensive, though its cost varies greatly according to the finish and the nearness of the quarry.

Roofing Materials

The roof is important in determining the exterior character of a home. Good taste, guided by practical considerations, should govern the choice of a roofing material.

The formal type of exterior usually requires a roof of smooth texture and fairly uniform color. Rough-textured, many-hued roofs are appropriate to informal designs as long as they are kept within the bounds of harmony and good taste.

In a general way the roofing material is determined by that of the walls. Wood shingles are used with any walls—cedar, cypress and redwood being the most common. These may be stained in colors to harmonize with the walls, or treated with creosote or fire-retarding paints. For buildings of other materials than wood, stucco and brick, the most important roofing consists of slate and clay tiles. Slates vary in color from reds to purples and greens. Clay tiles may be obtained in various shapes and colors. There are the flat shingle tiles, or those of the interlocking Spanish type in reds or greens and glazed or mat finishes.

In addition to the roofing materials named, various makes of asbestos and composition-felt shingles have recently come into use and have produced a material of attractive appearance.

Sheet metal, such as copper, lead and tin, is also used as roof covering. In certain types of exteriors the metallic surfaces with standing seams give a desirable effect. Copper is the most expensive, but has the advantage of never requiring paint. In the average type of home, however, the use of metal for roofing is ordinarily limited to entrance canopies, porch roofs, etc.

The Pitch or Slope of the Roof

Each type of roofing material just discussed calls for a roof of decided slope. The minimum slope which may be safely used varies with the material. Many roofs leak because their pitch or slope is not right. For each foot in the width of the building a minimum slope is demanded, varying from eight inches for slate and clay tile to two inches for sheet metal. Wood shingles require a minimum pitch of six inches for each foot of width.

Roof Construction

Rusting nails destroy shingle roofs. Experience proves that the old cut iron nail is to be preferred over the common wire nail in general use. Other roofing should be applied in strict accordance with the manufacturers' directions or specifications.

The spaces between the ends of the rafters should be carefully filled in. In wooden buildings boards should be fitted between the rafters and all cracks carefully covered with building paper. In masonry buildings, the walls should be carried to the under side of the roof boards and between the rafter ends, and all voids carefully filled with mortar.

Provide proper flashing around places where leaks most commonly occur, as around chimneys, dormers, etc. Flashings consist of pieces of sheet metal, tin, zinc, copper, or lead. The angle formed by the roof and the vertical surfaces must be securely covered with these metal sheets.

Essential qualities of the home are weather and damp-proofness, fire-resistance and endurance. Let us see how these may be achieved.

How to Make Frame Buildings Wind-Proof and Warm

A good quality building paper, properly placed, makes frame buildings weather-tight and affords efficient heat insulation. This should be nailed over the sheathing just before the facing material is put on, taking special care to cover all joints and angles. Let it also be remembered that where the outside wall is built of wood framing, the timber known as the sill, resting directly on the masonry foundation wall, should be thoroughly bedded in cement mortar. This will stop an otherwise open joint, which would admit cold air.

Precautions as to Plastering and Flooring

Plastering often cracks because of uneven settling of the building, due to faulty foundation. Lath must be nailed right to insure a good job of plastering. Besides nailing the right distance apart for proper clinching of the plaster, they must break joints at about every seventh lath. Underflooring should be dressed on one side to a uniform thickness. It should not be laid to run in the same direction as the finished floor. Best of all, let the boards be laid diagonally, as it tends to stiffen the building. Underfloors should be laid close together.

Care of Interior Woodwork

Great care must be taken of interior finish. First of all, let no doors and trim be brought to the premises before the building is thoroughly dry and warm. Immediately upon delivery have the painter apply a coat of filler or stain to all sides of the woodwork—yes, the back of the trim, base and panelling, too. This will protect the wood from the effects of dampness. It must be remembered that even ordinary doors require much precaution and care, though a veneered door with a white pine core will withstand much more than ordinary doors.

The interior finish applied, the floors may be laid. This should be done last to avoid unnecessary damage and wear by workmen. Painting and wood finishing follow, of course. This important branch of the work is thoroughly covered elsewhere in this volume.

Working Drawings and Specifications

Every phase of the new home should be clearly indicated in a complete set of working drawings and specifications. The plans should show all dimensions exactly, include details and design, indicate the kinds of material, etc.

The specifications should further describe details of construction, the kinds of appliances to be used, as in wiring, heating and plumbing; also, the workmanship required, covering fully every trade to be employed. It is wise to obtain the services of an impartial and practical superintendent in order to make sure that plans and specifications are strictly followed.

Above all, let everything about the building be decided before contracts are let and construction is begun. Later changes prove costly and form the "Extras" so much dreaded by owner, architect, contractor and material man.

It is well for the prospective builder to familiarize himself with all matters discussed in this article. Within these brief limits they could hardly be more than touched upon. Let the home builder learn all he can along the lines suggested, for he will then be able to cooperate all the more with those who are to make his home a reality.

The Wider Front Door

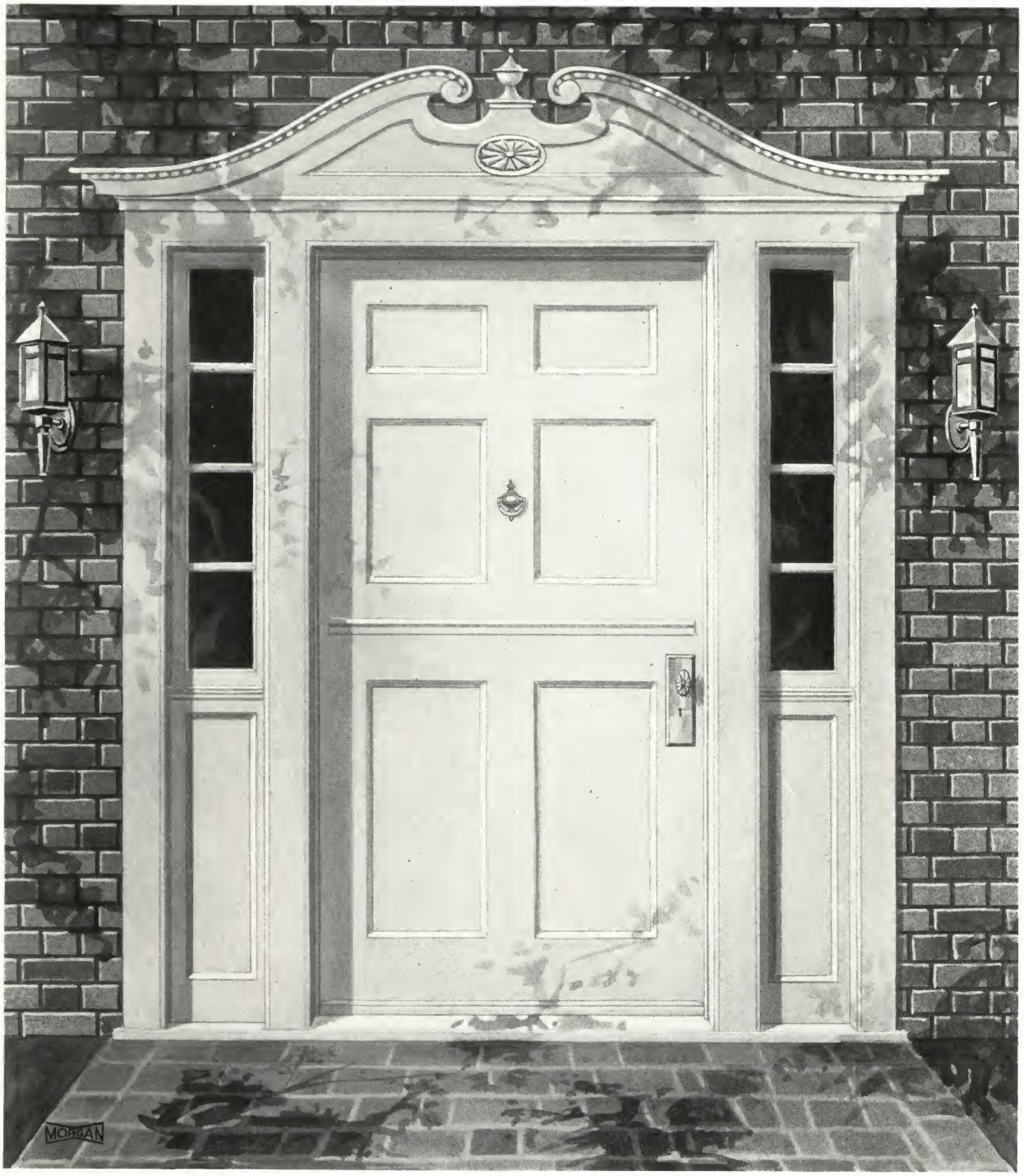
WE ALL want our homes to express bigness—not in the size as much as in the higher, finer things of life—and what can do this better than a hospitable looking front door?

Narrowness has no place in such a spirit. A wide front door will help to convey the fact that our new home is not just a place where we reside, but a home which is all the word stands for.

A wide door is appropriate for the bungalow, or cottage, Colonial or any other type of home, and we know you will agree that it surely does add a certain air of spaciousness, attractiveness, and "homeyness" to the entrance, which is felt by neighbors and friends, as well as by strangers passing by.

Then, too, it is often a great convenience to the owner. Large, bulky pieces of furniture can be moved through a wide door without marring the furniture, woodwork, or walls.

This matter may seem only a little detail, but it is close attention to the little things that brings perfect harmony.



Entrance M-50

NO ENTRANCE could impart a better first impression for a home than this beautiful Morgan Standardized Empire design.

Complete Entrance includes Frame, Door and Sidelights, Glazed Plain Double Strength Glass. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry or Stud Wall, for a 3′ 6″ x 7′ 0″ door is 6′ 3″ x 7′ 4″.

Door M-641 in above design shown on page 232. Sidelights M-855 in above design shown on page 270.



Entrance M-51

THIS attractive Colonial entrance greets one with a hospitable welcome—and that is what the entrance of a home should do.

Complete Entrance includes Frame, Sidelight Panels, Door, Sidelight Sash and Transom Sash glazed Leaded Double Strength as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 0″ x 8′ 8″.



Entrance M-52

HERE is another Colonial design which fulfills all that could be desired in a well-chosen entrance.

Complete Entrance includes Frame, Sidelight Panels, Door, Sidelight Sash and Elliptical Transom glazed Leaded Double Strength as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 2″ x 9′ 0″.

Door M-642 in above design shown on page 233. Sidelight Sash and Panel M-854 in above design shown on page 270.



Entrance M-53

THE entrance shown here reflects a substantial, well-appointed home in which a wealth of comfort awaits one.

Complete Entrance includes Frame, Door and Sidelights. Glazed, genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 5′ 10″ x 7′ 4″.

Door M-903 in above design shown on page 280. Sidelights M-856 in above design shown on page 271.



Entrance M-54

THIS design is as beautiful as it is unusual. It promotes a desire to look within.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 0″ x 7′ 4″.

Door M-908 in above design shown on page 283. Sidelights M-860 in above design shown on page 271.



Entrance M-55

THE design shown above has proved a very popular one, and we believe it is justly deserving.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 0″ x 7′ 4″.

Door M-905 in above design shown on page 281. Sidelights M-861 in above design shown on page 271.



Entrance M-56

A QUIET Craftsman entrance that would prove a credit to any home without incurring a prohibitive expense.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 5′ 3″ x 7′ 4″.

Door M-625 in above design shown on page 229. Sidelights M-859 in above design shown on page 271.



Entrance M-57

A CONSERVATIVE, inexpensive entrance that is a popular favorite. The style is Craftsman.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stucco Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 2″ x 7′ 4″.

Door M-625 in above design shown on page 229. Sidelights M-852 in above design shown on page 270.



Entrance M-58

THIS Morgan Standardized Entrance is the same as that shown on the preceding page, with the exception of the long glass panels in the sidelights.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 2″ x 7′ 4″.

Door M-625 in above design shown on page 229. Sidelights M-853 in above design shown on page 270.



Entrance M-59

A PLAIN and artistic Entrance with no ornamentation.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Plain Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 2″ x 7′ 4″.

Door M-654 in above design shown on page 236. Sidelights M-851 in above design shown on page 270.



Entrance M-60

A GOOD-LOOKING modern design that can be installed at a nominal cost.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Plain Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 2″ x 7′ 4″.

Door M-650 in above design shown on page 234. Sidelights M-850 in above design shown in page 270.



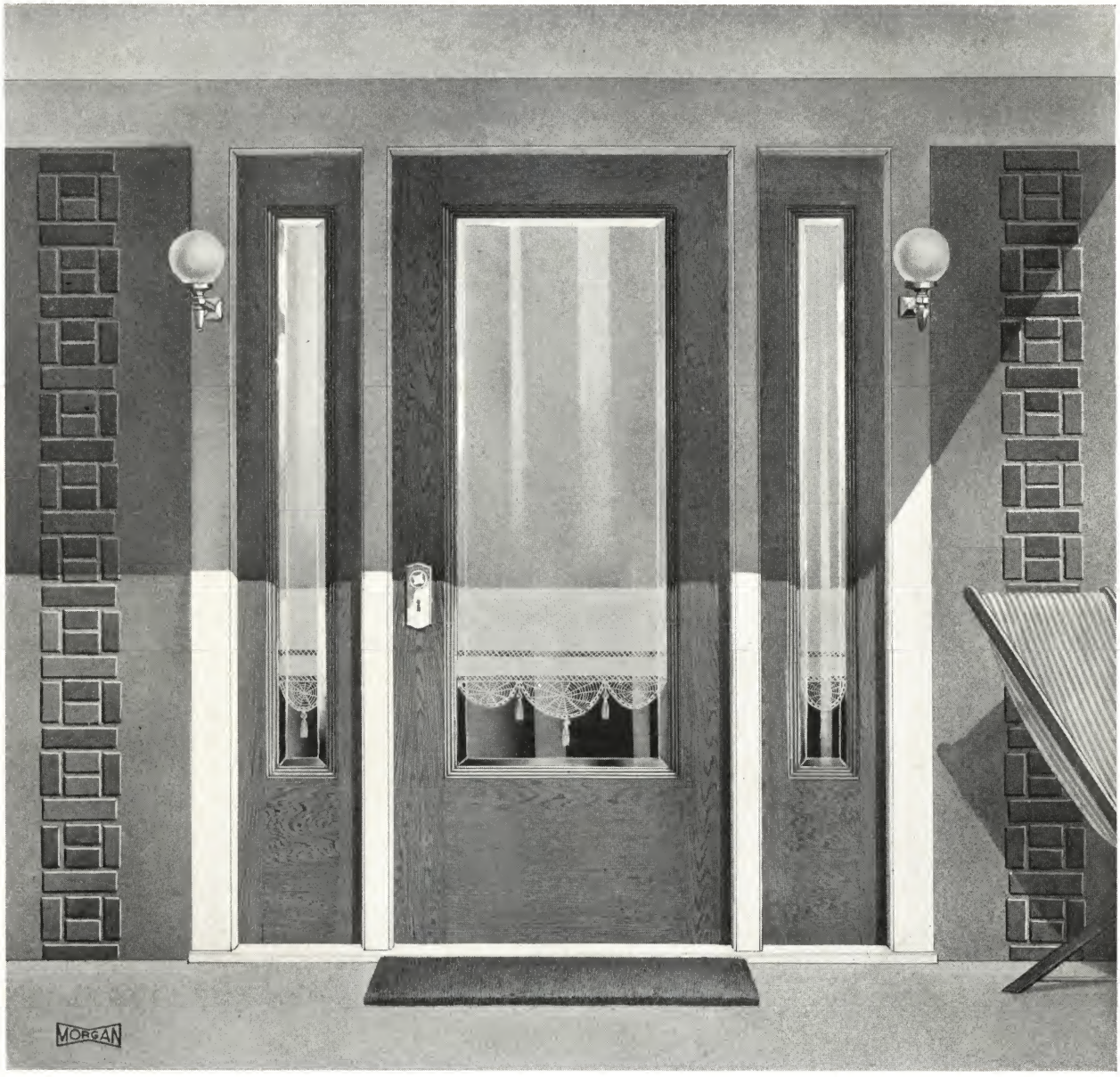
Entrance M-61

THE art glass in sidelights adds a touch of distinction to this otherwise plain and dignified entrance.

Complete Entrance includes Frame, Sidelight Panels, Door, Glazed genuine polished Bevel Plate and Sidelight Sash glazed Leaded Art Glass. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 8″ x 7′ 4″.

Door M-654 in above design shown on page 236.



Entrance M-62

A PLAIN, rich entrance especially good where a maximum of light is needed.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry Wall, for a 3′ 0″ x 7′ 0″ door is 5′ 10″ x 7′ 4″.

Door M-611 in above design shown on page 223. Sidelights M-857 in above design shown on page 271.



Entrance M-63

A GOOD Morgan Standardized design that is neat and attractive wherever used.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Plain Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry Wall, for a 3′ 0″ x 7′ 0″ door is 6′ 2″ x 7′ 4″.

Door M-619 in above design shown on page 226. Sidelights M-858 in above design shown on page 271.

Through the Vestibule

The Entrance

IN RECENT years there has been a tendency to eliminate the vestibule in the home. But the vestibule is a convenience of real, practical utility which should not be overlooked. One should be included if possible.

A common fault in vestibule designing is the use of a too narrow door into the interior. This error not only counteracts the pleasing effect of the "wider front door," engendering a feeling of being cramped, but also obstructs the passage of large furniture.

Look over the plans in the front of this book once more. Most of them provide for a vestibule. They will give you a good idea of how the vestibule should be arranged. Do not neglect this important subject.

Beautiful, Easy-Mounting Stairways

MUCH of the beauty and comfort of the home depends upon the stairway. Their effective aid to comfort and elegance is recognized by all architects, who spare no pains in the placing and in the arrangement of this feature of the home.

Stairway requirements are as numerous and varied as floor plans. Each plan demands a harmonious stairway.

Moreover, all upstairs furniture must be taken to the second floor by way of the stairway and this matter should be carefully considered.

The Morgan Standardized designs on the following pages have been so carefully worked out that among them may be found the proper stairway for any home. Being constructed of Morgan Standardized parts, they may be adapted to limitless variations.

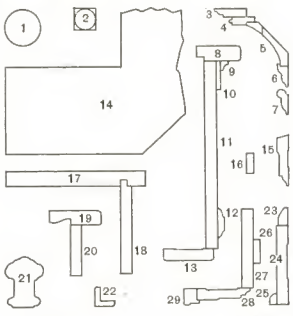
All Morgan stairways are designed with a special regard for comfort. There is no "climbing"—you mount by easy stages and reach the top without fatigue.



Colonial Stairs M-200

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Newel ..... M- 200	69
2	Baluster M-1784	326
3	Cornice Cap M-8090	378
4	Cornice Cap M-8256	382
5	Sprung Cove, ¾″x4¼″ M-8029	376
6	Band Moulding M-8262	383
7	Picture Moulding . M-8263½	383
8	Landing Nosing .. M-1702–E	322
9	Cove Moulding .. M-8060	376
10	Panel Strip M-8281	377
11	Well-hole Facia, 11¼″ wide M-8424	397
12	Band Moulding .. M-8141	380
13	Well-hole Trim .. M-8640	391
14	Face String to fit rise and run ... M- 200	69
15	Chair Rail M-8636	382
16	Window Stop M-8541	379
17	Stair Tread to fit run M-1702–D	322
18	Stair Riser to fit rise M-1702–C	322
19	Window Stool ... M-8267½	386
20	Window Apron .. M-8641	383
21	Stair Rail M-1767	326
22	Corner Bead M-8238	383
23	Base Moulding... M-8262	383
24	Base, 5½″ wide .. M-8828	397
25	Base Shoe M-8422	397
26	Door Stop M-8542	379
27	Door Jamb, 5½″ wide M-8424	397
28	Casing M-8711	390
29	Back Band M-8387	390

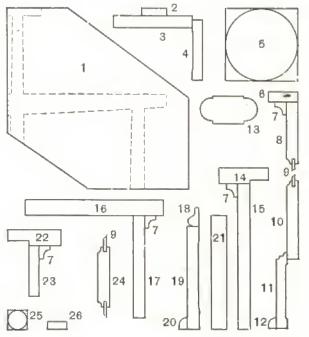


Early Colonial Stairs M-201

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Stair String to fit rise and run	M-1702-B 322
2	Door Stop	M-8542 379
3	Door Jamb, 5½" wide	M-8424 397
4	Casing	M-8309 388
5	Newel	M-1744 324
6	Cap	M-8614 380
7	Cove Mouldnig	M-8060 376
8	Top Rail of Paneling	M- 556 208
9	Laminated Panel	M- 556 208
10	Bottom Rail of Paneling	M- 556 208
11	Base	M-8385 392
12	Base Shoe	M-8422 397
13	Hand Rail	M-1768 326
14	Landing Nosing	M-1702-E 322
15	Well-hole Facia, 10¼" wide	M-8424 397
16	Stair Tread to fit run	M-1702-D 322
17	Stair Riser to fit rise	M-1702-C 322
18	Base Moulding	M-8036 375
19	Base	M-8828 397
20	Base Shoe	M-8422 397
21	Base Block	M-1798 327
22	Window Stool	M-8267 386
23	Window Apron	M-8641 383



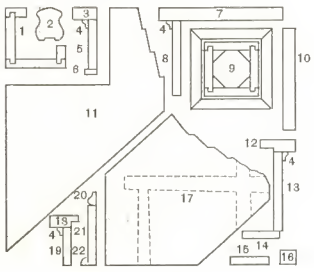
		Page
24	Muntin of Paneling	M- 556 208
25	Stair Baluster	M-1783 326
26	Window Stop	M-8541 379



Craftsman Stairs M-202

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Angle Newel.....M-1759	325
2	Hand Rail.....M-1767	326
3	Cap.....M-8721	395
4	Cove Moulding.....M-8060	376
5	Head Casing.....M-8394	393
6	Neck Moulding....M-8395	393
7	Stair Tread to fit run M-1702-D	322
8	Stair Riser to fit rise M-1702-C	322
9	Stair Newel.....M-1747	324
10	Base Block.....M-1798	327
11	Face String to fit rise and run.....M- 202	71
12	Landing Nosing....M-1702-E	322
13	Well-hole String....M-8424	397
14	Well-hole Trim.....M-8308	388
15	Casing.....M-8308	388
16	Stair Baluster.....M-1781	326
17	Wall String to fit rise and run.....M-1702-B	322
18	Stool, ¾″x1¾″.....M-8599	385
19	Window Apron.....M-8641	383
20	Base Moulding.....M-8036	375
21	Base, 5½″ wide....M-8424	397
22	Base Shoe.....M-8422	397

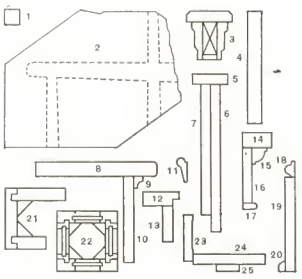


Modern Stairs M-203

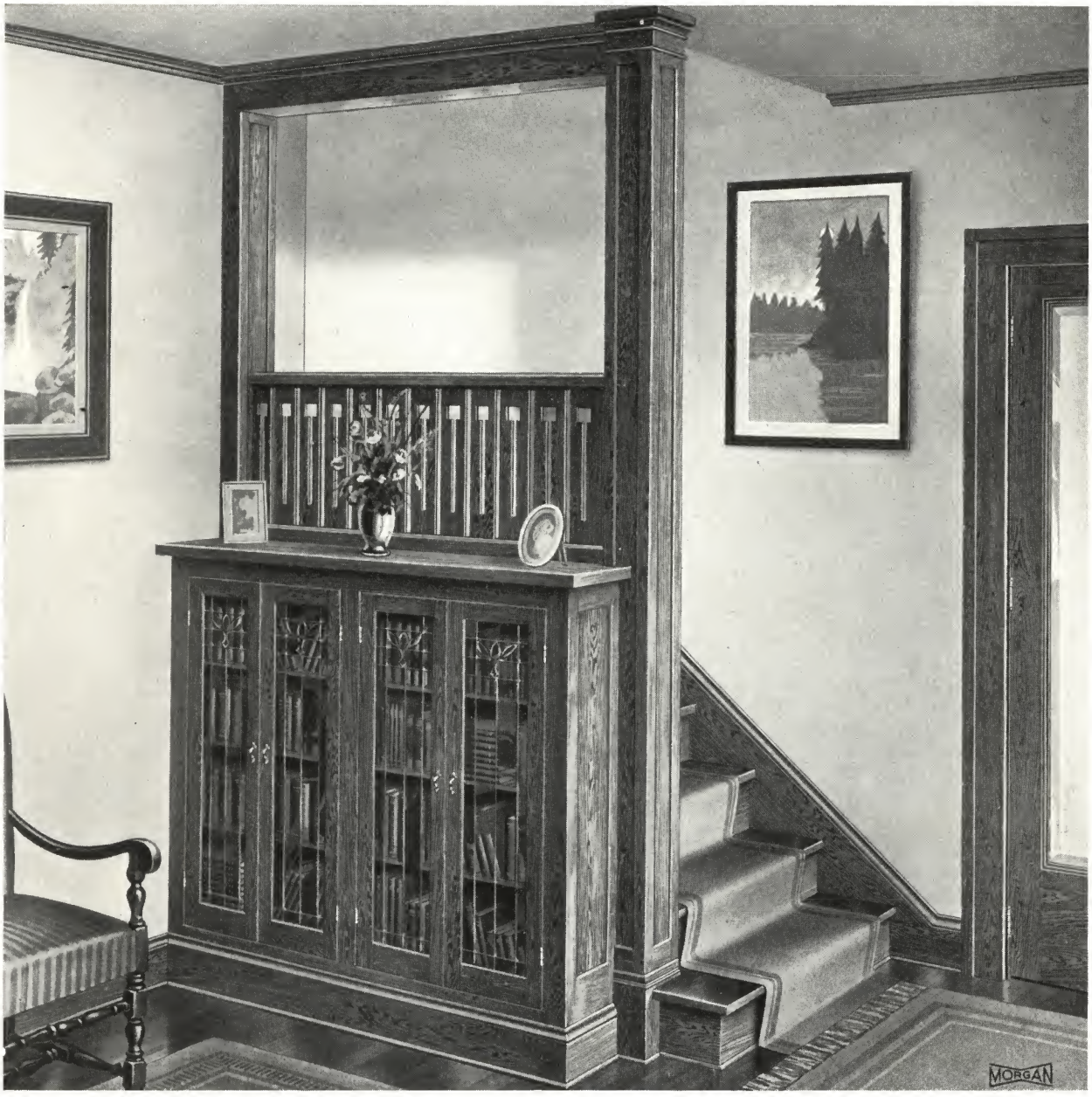
Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

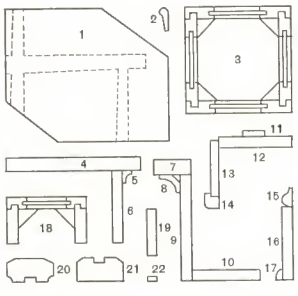
		Page
1	Baluster Stock.....M-1782	326
2	Stair String to fit rise and run.....M-1702-B	322
3	Hand Rail.....M-1765	326
4	Base Block.....M-1798	327
5	Shoe.....M-8657	384
6	Face String to fit rise and run.....M- 203	72
7	String.....M-8424	397
8	Stair Tread to fit run M-1702-D	322
9	Cove Moulding.....M-8060	376
10	Stair Riser to fit rise M-1702-C	322
11	Picture Moulding...M-8265	383
12	Stool, ¾″x1¾″.....M-8599	385
13	Window Apron.....M-8641	383
14	Cap.....M-8721	395
15	Fillet.....M-8620	381
16	Head Casing.....M-8394	393
17	Neck Moulding....M-8395	393
18	Base and Scribe Moulding.....M-8036	375
19	Base.....M-8828	397
20	Base Shoe.....M-8422	397
21	Angle Newel.....M-1758	325
22	Starting Newel.....M-1741	323
23	Casing.....M-8308	388



		Page
24	Door Jamb, 5½″ wide.....M-8424	397
25	Door Stop.....M-8542	379



Mission Stairs M-204



Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Wall String to fit rise and run M-1702-B	322
2	Picture Moulding ... M-8265	383
3	Paneled Post, 7½" x 7½" ..... M- 204	73
4	Stair Tread to fit run M-1702-D	322
5	Cove Moulding M-8060	376
6	Stair Riser to fit rise M-1702-C	322
7	Cornice Cap, 1⅛"x2¼" M-8721	395
8	Moulding M-8532	376
9	Cornice Frieze M-8424	397
10	Opening Jamb, 5½" wide M-8424	397
11	Door Stop M-8542	379
12	Door Jamb, 5½" wide M-8424	397
13	Casing M-8309	391
14	Back Band M-8378	391
15	Base Moulding M-8036	375
16	Base, 5½" wide M-8828	397
17	Base Shoe M-8422	397
18	Wall Pilaster, 2¼"x7½" ..... M- 204	73
19	Balusters M-1785	326
20	Rail M-1768	326
21	Shoe M-1768	326
22	Fillet M-1776	326

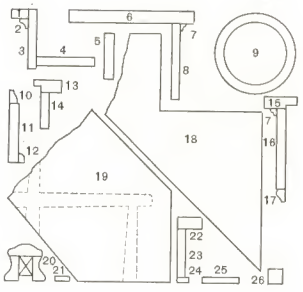


Dutch Colonial Stairs M-205

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

			Page
1	Cornice Moulding	M-8614	380
2	Cove Moulding	M-8060	376
3	Cornice Frieze	M-8397	384
4	Beam Soffit	M-8397	384
5	Rail Buttress	M-8394	384
6	Stair Tread to fit run	M-1702-D	322
7	Cove Moulding	M-8059	376
8	Stair Riser to fit rise	M-1702-C	322
9	Newel	M-1748	324
10	Base Moulding	M-8262	383
11	Base	M-8828	397
12	Base Shoe	M-8422	397
13	Stool, ¾"x1¾"	M-8599	385
14	Window Apron	M-8641	383
15	Landing Nosing	M-1702-E	322
16	Well-hole String	M-8424	397
17	Cove Moulding	M-8061	376
18	Face String to fit rise and run	M- 205	74
19	Wall String to fit rise rise and run	M-1702-B	322
20	Stair Rail	M-1767	326
21	Fillet	M-1776	326
22	Cap Moulding	M-8721	395
23	Head Casing	M-8394	393
24	Fillet	M-8395	393
25	Casing	M-8308	388
26	Stair Balusters	M-1781	326

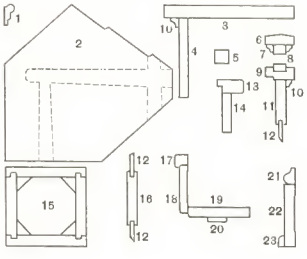




Mission Stairs M-206

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Picture Moulding.....M-8263	383
2	Wall String to fit rise and run.....M-1702-B	322
3	Stair Tread to fit run..M-1702-D	322
4	Stair Riser to fit rise...M-1702-C	322
5	Stair Balusters.....M-1781	326
6	Stair Rail....Modified, M-1765	326
7	Bead.....M-8570	379
8	Fillet.....M-1776	326
9	Landing Nosing.....M-1702-E	322
10	Cove Moulding.....M-8060	376
11	Top Rail of Paneling...M- 555	208
12	Laminated Panel.....M- 555	208
13	Stool, 1⅛″x1¾″.....M-8267	386
14	Window Apron.....M-8641	383
15	Post, 6½″x6½″.....M- 206	75
16	Muntin of Paneling....M- 555	208
17	Back Band.....M-8378	391
18	Casing.....M-8309	391
19	Door Jamb, 5½″ wide M-8424	397
20	Door Stop.....M-8542	379
21	Base Moulding.....M-8036	375
22	Base, 5½″ wide.....M-8828	397
23	Base Shoe.....M-8422	397

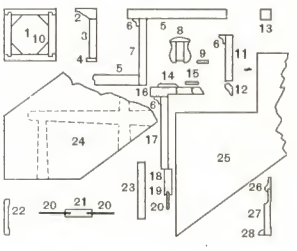


Modern Stairs M-207

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

			Page
1	Newel	M-1740	323
2	Cap Moulding	M-8396	393
3	Head Casing	M-8394	393
4	Neck Moulding	M-8395	393
5	Tread to fit run	M-1702-D	322
6	Cove Moulding	M-8060	376
7	Stair Riser to fit rise	M-1702-C	322
8	Stair Rail	M-1767	326
9	Stair Rail Fillet	M-1774	326
10	Angle Newel	M-1756	325
11	Frieze Board	M-8394	393
12	Picture Moulding	M-8263½	383
13	Baluster	M-1781	326
14	Shoe	M-1772	326
15	Fillet	M-1775	326
16	Stair Nosing	M-1702-E	322
17	Frieze	M-8424	397
18	Bed Mould	M-8064	378
19	Top Rail of Panel	M- 555	208
20	Laminated Panel	M- 555	208
21	Panel Muntin	M- 555	208
22	Casing	M-8309	388
23	Base Block	M-1798	327
24	Wall String to fit rise and run	M-1702-B	322
25	Face String to fit rise and run	M- 207	76
26	Base Mould	M-8740	396
27	Base	M-8741	396
28	Base Shoe	M-8422	396

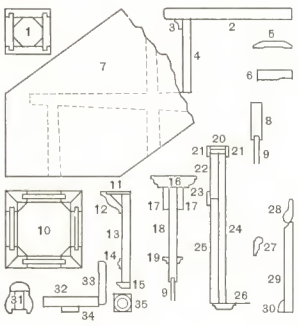




Composite Stairs M-208

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



			Page
1	Angle Newel	M-1758	325
2	Stair Tread to fit run	M-1702-D	322
3	Cove Moulding	M-8060	376
4	Stair Riser to fit rise	M-1702-C	322
5	Threshold	M-8278	387
6	Landing Tread	M-1702-E	322
7	Stair String to fit rise and run	M-1702-B	322
8	Stile of Paneling	M- 555	208
9	Laminated Panel	M- 555	208
10	Starting Newel	M-1745	324
11	Dust Cap	M-8282	377
12	Cap Mould	M-8623	381
13	Head Casing	M-8424	397
14	Panel Moulding	M-8140	380
15	Neck Moulding	M-8403	394
16	Balustrade Cap	M-8667	382
17	Fillet	M-8625	382
18	Top Rail of Paneling	M- 555	208
19	Panel Moulding	M-8571	379
20	Fillet	M-1776	326
21	Shoe	M-8610	380
22	Stile	M-8394	384
23	Panel Moulding	M-8610	380
24	String to fit rise and run	M- 208	77
25	Face String	M-8424	397
26	Well-hole Trim	M-8667	382
27	Picture Moulding	M-8263½	383
28	Base Moulding	M-8740	396
29	Base	M-8415	396
30	Base Shoe	M-8422	396
31	Hand Rail	M-1766	326
32	Door Jamb, 5½″ wide	M-8424	397
33	Casing	M-8309	388
34	Door Stop	M-8542	379
35	Turned Baluster	M-1780	326

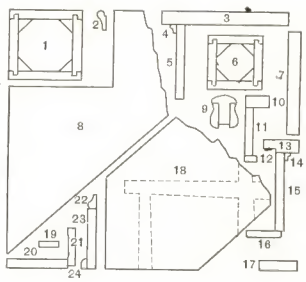


Craftsman Stairs M-209

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	StartingNewel,Modified M-1759	325
2	Picture Moulding M-8265	383
3	Stair Tread to fit run . . M-1702-D	322
4	Cove Moulding M-8059	376
5	Stair Riser to fit rise . . . M-1702-C	322
6	Angle Newel M-1759	325
7	Base Block M-1798	327
8	Face String to fit rise and run . . . . . M- 209	78
9	Stair Rail M-1767	326
10	Cap M-8721	395
11	Head Casing M-8394	393
12	Neck Moulding M-8395	393
13	Landing Nosing M-1702-E	322
14	Cove Moulding M-8060	376
15	Well-hole Frieze M-8424	397
16	Well-hole Trim M-8308	388
17	Balusters M-1785	326
18	Wall String to fit rise and run M-1702-B	322
19	Door Stop M-8542	379
20	Door Jamb, 5½″ wide M-8424	397
21	Casing M-8308	388
22	Base Moulding M-8036	375
23	Base, 5½″ wide M-8828	397
24	Base Shoe M-8422	397



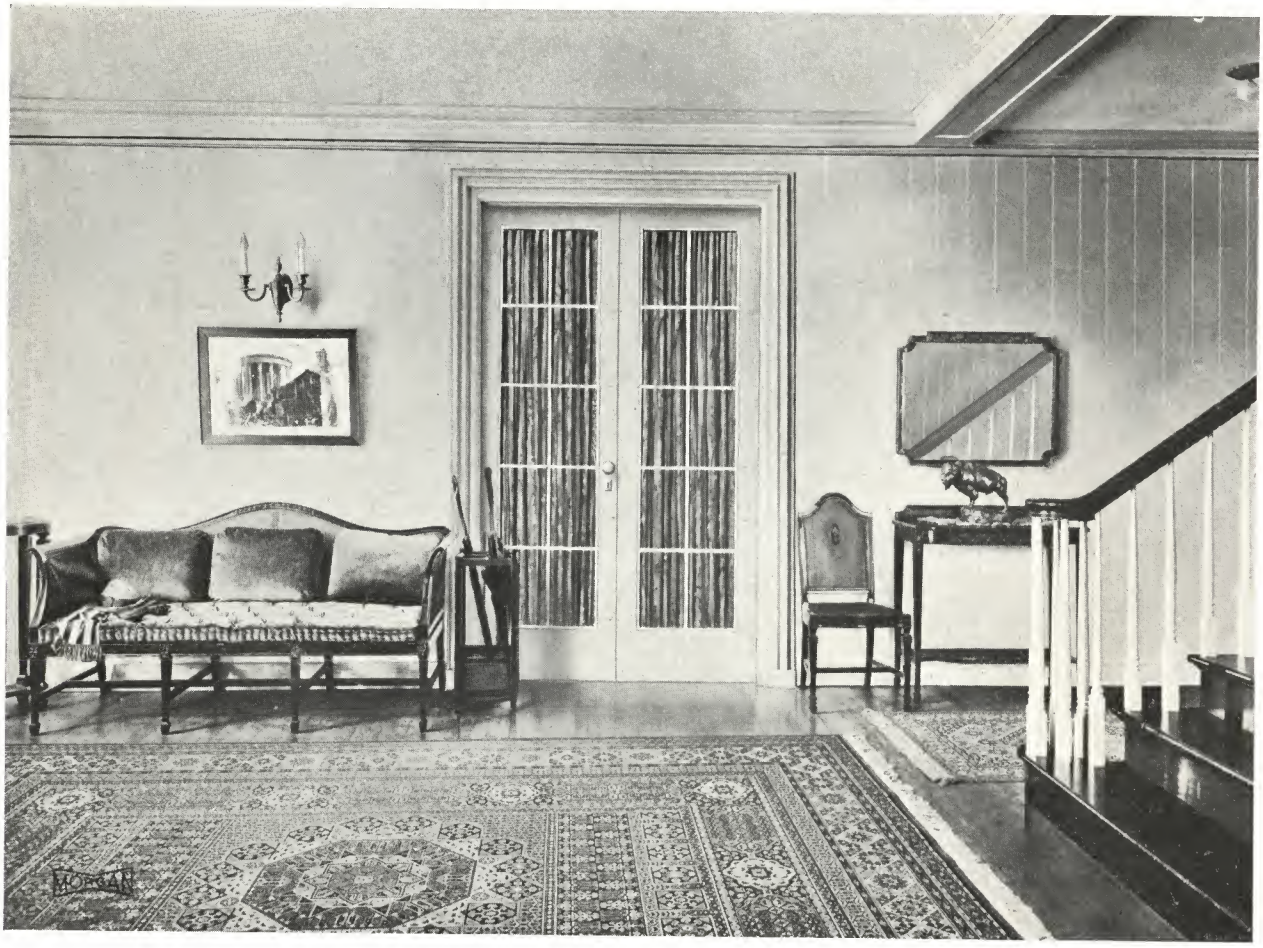
The Reception Hall's Relation to Home

THE outstanding function of the entrance hall or reception room is to make your guests feel at home.

It should impress them with a dignified cordiality, fulfilling the promise of "the wider front door."

The stairway being the central theme, it is incumbent on all other woodwork and furnishings to provide an appropriate setting.

On the following pages are two much admired photographs which may suggest ideas that will start you in the right direction, while most of the home plans shown in the front of the book show the appropriate location for the reception room.

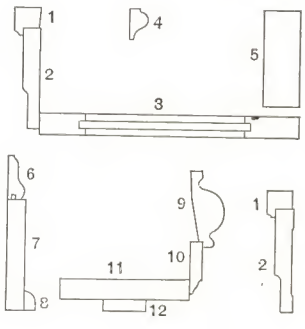


Reception Hall M-248

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Cornice Moulding.....M-8374	390	7	Base.....M-8705	389
2	Cornice Frieze.....M-8359	390	8	Base Shoe.....M-8422	396
3	Paneled Soffit.....M- 248	80	9	Back Band.....M- 248	80
4	Band Moulding.....M-8036	375	10	Casing.....M-8091	378
5	Base Block.....M- 248	80	11	Door Jamb, 5½" wide M-8424	397
6	Base Moulding.....M-8262	383	12	Door Stop.....M-8542	379



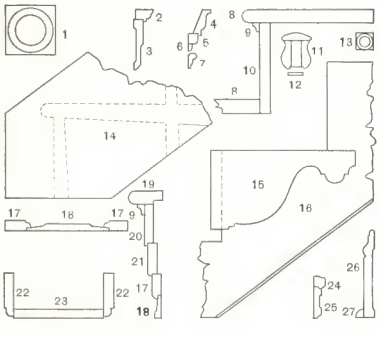
The pair of French Doors are Morgan design M-686 shown on page 249



Reception Hall M-249

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



			Page
1	Stair Newels	M- 249	81
2	Back Band	M-8387	390
3	Casing	M-8711	390
4	Cornice Moulding	M-8624	381
5	Dentil Moulding	M- 249	81
6	Band Moulding	M-8619	381
7	Picture Moulding	M-8263	383
8	Stair Tread to fit run	M-1702-D	322
9	Stair Moulding	M-8060	376
10	Stair Riser to fit rise	M-1702-C	322
11	Stair Rail	M-1767	326
12	Fillet	M-1774	326
13	Balusters	M-1780	326
14	Wall String to fit rise and run	M-1702-B	322
15	Bracket	M-1718	322
16	Face String to fit rise and run	M- 249	81
17	Stile of Paneling	M- 557	209
18	Panel	M- 249	81
19	Stair Nosing	M-1702-E	322
20	Frieze...Rabetted,	M-8397	384
21	Stile of Paneling Rabetted,	M-8394	384
22	Casing	M-8712	390
23	Cased Opening Jamb, 7½" wide	M-8424	397
24	Band Moulding over Chair Rail	M-8387	390
25	Chair Rail	M-8711	390
26	Base	M-8426	397
27	Base Shoe	M-8422	397

The Accordion French Doors are Morgan design M-403 shown on page 158

A Little Big Helper in Every Room

WE ALL derive a great deal of comfort and pride from the consciousness that everything in our new home is just as "modern" as it can be.

The news about helpful improvements travels fast. No wonder, then, that we see in so many of the modern houses of today that inconspicuous little attachment which supplies power for all the tedious, wearing household duties.

The drudgery of hand-work is banished—there's power to run the home machinery as well as that of the factory. No more rough, red, work-scarred hands—they're old-fashioned now.

Electricity is the liberator, and little brass sockets, conveniently placed on the walls of rooms and hallways, the medium. What a convenience!

With an electric socket in every room you have both power and light at the same time—no need of climbing chairs or stepladder to unscrew the light bulb and screw in the plug every time the vacuum cleaner, or sewing machine, or washer, or percolator, or phonograph, or player piano, is pressed into service. Could anything be handier?

The time to install these sockets is when you build—it will cost much less than tearing your walls to pieces afterwards, to say nothing of the bother and dirt it avoids.

The Living Room's Relation to Contentment

UNDENIABLY, the living room is the heart of the home. From it are generated all of those rich affections which make life beautiful. And it is the living room which should be a sympathetic retreat from the more sordid affairs of life.

These are the considerations which dominate the several living room suggestions on the succeeding pages. You will observe that each design bears the unmistakable stamp of artistry, which can only be accomplished by master craftsmen. If you would make your house a home in which weary body and nerves may find complete rejuvenation, look well to the living room!



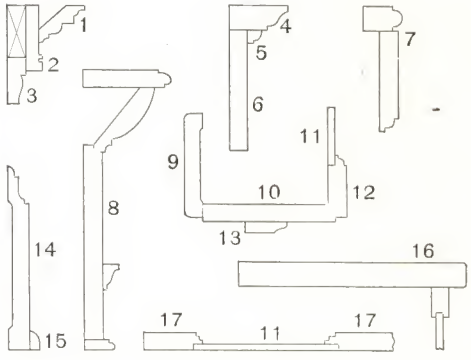
Living Room M-250

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Cornice Moulding M-8623	381
2	Cornice Frieze...M-8641	383
3	Cornice Frieze...M-8635	382
4	Cap Moulding...M-8410	395
5	Fillet.....M-8404	394
6	Head Casing, 6¼″ wide.....M-8424	397
7	Corner Trim for Fireplace.....M- 250	84
8	Mantel Shelf....M- 250	84
9	Casing.....M-8309	391
10	Door Jamb, 5½″ wide.....M-8424	397
11	Laminated Panel.M- 250	84
12	Stile of Paneling.M- 556	208
13	Door Stop.....M-8085	378
14	Base.....M-8426	397
15	Base Shoe.....M-8422	397
16	Window Seat....M- 250	84
17	Stile of Paneling.M- 556	208

The pair of French Doors are Morgan design M-686 shown on page 249

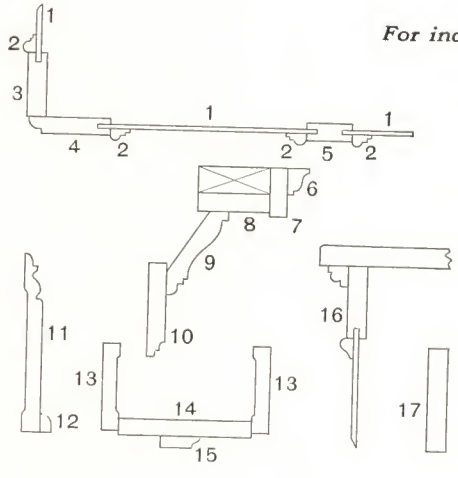




Living Room M-251

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Laminated Panel.	M- 251 85
2	Panel Moulding.	M-8619 381
3	Stile of Paneling.	M- 555 208
4	Stile of Paneling.	M- 555 208
5	Muntin of Paneling.	M- 555 208
6	Cornice Moulding	M-8008 373
7	Cornice Frieze.	M-8615 380
8	Cornice Soffit, 3¼".	M-8394 384
9	Cornice Moulding	M-8013 373
10	Cornice Apron.	M-8712 390
11	Base.	M-8426 397
12	Base Shoe.	M-8422 397
13	Casing.	M-8705 389
14	Door Jamb, 5½" wide.	M-8424 397
15	Door Stop.	M-8085 378
16	Window Seat.	M- 251 85
17	Corner Blocks.	M- 251 85

The Door shown is a 3 panel Special

Morgan Standardized 1 panel or 2 panel can be substituted

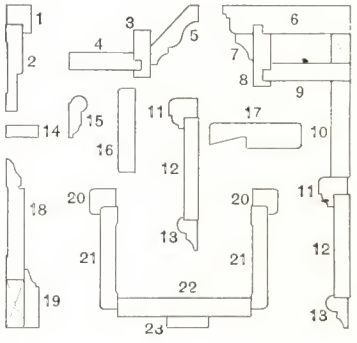


Living Room M-252

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1 Back Band	M-8378	391
2 Chair Rail	M-8358	390
3 Cornice Facia Plowed,	M-8615	380
4 Cornice Soffit With tongue,	M-8615	380
5 Crown Moulding	M-8012	373
6 Mantel Shelf	M- 252	86
7 Cove Moulding	M-8061	376
8 Mantel Shelf Facia.	M- 252	86
9 Mantel Shelf Soffit.	M- 252	86
10 Mantel Shelf Apron	M-8394	384
11 Mantel Shelf Back Band	M-8368	390
12 Mantel Shelf Casing	M-8397	384
13 Mantel Shelf Band Moulding	M-8221	382
14 Window Stop	M-8541	379
15 Picture Moulding	M-8263	383
16 Window Apron	M-8641	383
17 Window Stool	M-8267	386
18 Base	M-8426	397
19 Base Shoe	M-8712	390
20 Back Band	M-8378	391
21 Casing	M-8309	391
22 Door Jamb, 5½″ wide	M-8424	397
23 Door Stop	M-8542	379



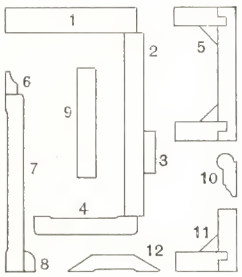
The Door in illustration is Morgan design M-711 shown on page 260



Living Room M-253

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1 Face Pilasters	M-8397	384	7 Base	M-8828	397
2 Door Jamb	M-8424	397	8 Base Shoe	M-8422	397
3 Door Stop	M-8542	379	9 Head Trim	M-8394	384
4 Door Casing	M-8309	391	10 Picture Moulding	M-8263	383
5 Wall Pilasters	M- 253	87	11 Corner Moulding	M- 253	87
6 Base Moulding	M-8059	376	12 Threshold	M-8278	387

The Panel Door in illustration is Morgan design M-710 shown on page 259

The Sash Door in illustration is Morgan design M-626, glazed with Leaded Art Glass, shown on page 229



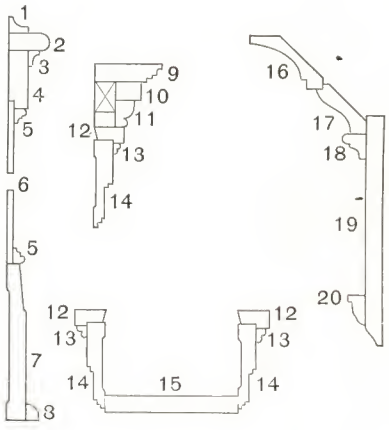
Living Room M-254

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Cove Moulding....M-8061	376
2	Wainscot Cap }	
3	Cove Moulding } M-8256	382
4	Top Rail of Paneling M- 555	208
5	Panel Moulding....M-8619	381
6	Laminated Panel...M- 254	88
7	Base.....M-8790	397
8	Base Shoe.....M-8422	397
9	Cap Moulding.....M-8712	390
10	Fillet, ¾"x1".....M-8614	380
11	Fillet.....M-8621	381
12	Back Band.....M-8713	391
13	Moulding.....M-8619	381
14	Casing.....M-8711	390
15	Door Jamb, 5½" wide.....M-8424	397
16	Crown Moulding, 3½".....M-8533	376
17	Crown Moulding...M-8032	375
18	Bed Moulding.....M-8133	380
19	Frieze Board.....M-8711	390
20	Neck Moulding....M-8564	379

The Doors shown in illustration are Morgan design M-686 on page 249

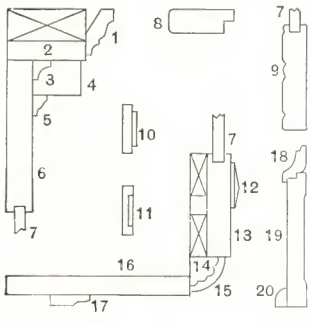




Living Room M-255

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Crown Moulding...M-8014	373
2	Cornice Soffit.....M-8643	383
3	Cove Moulding.....M-8060	376
4	Dentil Block, 2″x2″x1½″.....M- 255	89
5	Neck Moulding....M-8535	375
6	Top Rail of Paneling M- 555	208
7	Laminated Panel...M- 255	89
8	Window Stool, ¾″x1¾″.....M-8599	385
9	Bottom Rail of Paneling.....M- 555	208
10	Muntin.....M- 555	208
11	Muntin.....M- 555	208
12	Muntin Ornaments.M- 255	89
13	Stile of Paneling....M- 555	208
14	Dentil Blocks.....M- 255	89
15	Dentil Blocks.....M- 255	89
16	Door Jamb.....M-8424	397
17	Door Stop.....M-8095	379
18	Base Moulding.....M-8740	396
19	Base.....M-8828	397
20	Base Shoe.....M-8422	397

The Door in illustration is Morgan design M-712 shown on page 260

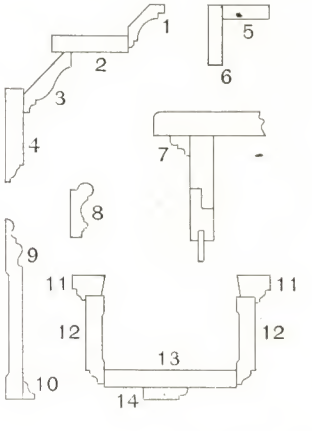


Living Room M-256

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Crown Moulding M-8533	376	8	Picture Moulding M-8262	383
2	Cornice Soffit M-8394	384	9	Base M-8426	397
3	Cornice Moulding M-8012	373	10	Base Shoe M-8535	375
4	Cornice Frieze M-8712	390	11	Back Band M-8368	390
5	Corner Trim M-8656	384	12	Casing M-8712	390
6	Corner Trim M-8655	384	13	Door Jamb, 5½" wide . M-8424	397
7	Window Seat ..... M- 256	90	14	Door Stop M-8119	378



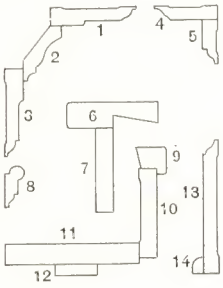
The French Doors shown are Morgan design M-685 shown on page 248



Living Room M-257

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1 Cornice Soffit	M-8711	390	8 Picture Moulding	M-8263	383
2 Cornice Moulding	M-8014	373	9 Back Band	M-8378	391
3 Cornice Frieze	M-8711	390	10 Casing	M-8308	391
4 Corner Trim	M-8712	390	11 Door Jamb, 5½″ wide	M-8424	397
5 Corner Trim	M-8712	390	12 Door Stop	M-8542	379
6 Window Stool	M-8267	386	13 Base	M-8386	392
7 Window Apron	M-8641	383	14 Base Shoe	M-8422	397

The French Doors in illustration are Morgan design M-730, glazed with Plain Sheet glass, shown on page 265

Hints Concerning Interior Decorations and Floor Covering

From the Department of Interior Decorations
Marshall Field & Company, Chicago

The Drapery Desirable

In planning the drapery for the windows of any rooms there are certain important factors to be considered.

The Window Setting

The relation of the window to the room should be the same as that of the picture frame to the picture; the window should furnish the proper setting: a strong feature of life and interest to the room it frames, but never to be over-emphasized so as to distract attention from its surroundings.

The Lure of Light

The first vital reason for the existence of a window is for light and air: the moment a drapery defeats this object, except in the degree to soften or mellow the light, the result is not satisfactory.

The effect of sunlight and the open vista from a properly draped window cannot be over-estimated in the general atmosphere of a room. In country houses or where windows have a pleasing outlook into gardens, etc., special care should be taken to keep the space clear and free with simple glass curtains and side drapery.

In the small city apartment also is this true where the effect to be desired is that of added space and light.

The Casement Curtain

Mullioned and leaded windows and also arched casements, have in themselves so much of decorative value that they should be kept free, without ornament: a light glass curtain and plain valance, with soft, straight, side hangings, which can be drawn across the entire window.

Color Harmony

The proper note of color may be supplied by the side hangings which should be in harmony with the prevailing tones of rugs, walls, etc. Proper choice of color in drapery will hold and intensify light in a dull or somber room to a marked degree. Where the rugs and walls are plain and neutral, strong color and design may be used safely; whereas a soft, plain fabric in drapery will balance and tone highly-colored and figured covering and walls.

Period Furnishing

Copies of fine work from abroad are now obtainable in many lovely fabrics; and the popularity of Period Furniture in this country in recent years must be considered in drapery also.

For instance, one would not use a delicate French hanging in a heavy Tudor or Elizabethan room. It is most important that the character of the individual room should be considered. What is very good taste in a public building or office is often unsuited for the home.

Formal Drapery

A formal air is insured in a room where the proper valances and lambrequins are used in rich and elegant material. Here again the shape, size, and style of the window in its relation to the room must determine the nature and material of the drapery.

Trimming Taste

Another important item is the trimming. The entire effect of an otherwise beautiful drapery may be completely spoiled by the wrong use of fringe, guimpe, etc.

Piping and banding or plain linen in contrasting color is more simple than fringe and adds greatly to figured drapery.

Psychology of Color

An important factor in choosing summer drapery is to keep in mind that cool greens, soft grays and all neutral colors are restful and fresh; while warm rich color combinations add greatly to the charm of the cozy winter home.

Chamber Windows

In chamber windows and rooms where windows are almost constantly open to the sun and air the draw curtains of casement cloth, sun fast, or soft silk or printed linen are both decorative and practical.

Where a single curtain is desired a soft linen or neutral for the exterior, with a colored lining in harmony with the color scheme of the room on the interior is very good.

Panel Curtains

For a formal room panel curtains add distinction and elegance if properly worked out in relation to space, size, and the general style of the room.

Brussels net is the preferred material for glass curtains and tempers the light when that is desirable. The trend of recent years is toward beauty of design and color harmony, while draperies as a whole are of more simple construction with less of the over decorated window trimming.

Rug Reasoning

Of all the furnishing which goes toward the creating of that elusive thing called "charm" in a home, perhaps there is no single detail so all-important as the floor-covering.

The rug in any room should be the one dominant note which holds together the color, harmony and suitability of all the points of interest in the room as a whole.

Romance of the Rug

The rug weavers of the Orient have always known the importance and value of the floor-covering and therefore spent years of their lives weaving with infinite care and patience those masterpieces of color and line which gain in beauty with the passing of the years.

The durability of the Oriental rug which is so unquestioned, is undoubtedly the product of excellent material which they use.

Persia and Turkey, from whence come our most beautiful rugs, feed from their fertile fields the lambs and sheep whose wool is unsurpassed in quality.

There are no chemicals used in coloring and the rare delicate color harmony which they produce is secured only through herbs, flowers, and bark.

Even our domestic rugs which are made in large quantity draw their inspiration in design and color tones from these rugs of the Orient.

The plain rug or carpet has grown in popularity in recent years, owing to the fact that it forms an excellent background for all types of furniture.

When used in rich or neutral tones with occasional spots of color, supplied by the use of smaller and well selected Oriental rugs, it creates an atmosphere of beauty and charm.

The Successful Sun-Room

The sun-room or breakfast room is made both practical and attractive with the pleasing floors, or the lovely grass rugs which come now in a number of interesting designs and colors.

The Charming Chamber

In the bedroom there has been an increasing desire for the interesting old-fashioned braided or pulled rug of Colonial days. On a soft, rich background these well chosen rugs lend an air of distinction to the modern chamber.

In the country house morning room or bedroom ingrain carpets of good color and the quaint hook rugs placed here and there become very cozy.

Too much stress cannot be placed on the importance of the floor covering in relation to the size, shape and style in furnishing the room.

A dark or poorly lighted room may gain in a remarkable degree, life and light from an Oriental rug which holds a glowing color in its depths, and that is why so many people add steadily to their collection of Orientals.

They do not fade with the years, but give increasing beauty and comfort to the purchaser.

The modern floor-covering unites all of the best features of service, beauty and comfort, and well merits the important position it occupies in interior furnishing.

The Colonnade

A Classical Heritage

THE love of the colonnade or column effect in architecture is legendary. It has come down to us from the days of the Grecian amphitheatre and temple. Yes, the use of the column extends back to the more obscure pages of history when primitive man was compelled to seek shelter under boughed roof supported by crude rustic columns. Indeed, the colonnade is an imitation of nature itself. No wonder then that in the modern home the colonnade lends such a pleasing suggestion of largeness, naturalness and comfort. The designs which follow are the results of comprehensive experience—each one a modern interpretation of the classical—useful as well as ornamental.



Colonnade M-300

A BEAUTIFUL Colonial design which would enrich the interior of any home.

Opening 9′ 10″ between pilasters, 7′ 0″ high from finished floor to bottom of head jamb. Passageway 7′ 0″ between columns.

Pilasters 12″ face, 11″ deep, 7′ 0″ long, made to fit an 8¾″ jamb. Pilasters fluted on three sides.

Columns 10″ base, 7′ 0″ long. Fluted shaft.

Head trim is a four member cabinet head with dentil blocks.



Colonnade M-301

A STANDARD design which has been popular for many years.

Opening between jambs 7′ 6″ wide, 7′ 0″ high from finished floor to bottom of head jamb. Passageway 3′ 6″ between pedestals.

Pedestals 2′ 6″ wide, 2′ 0″ high, 8″ deep. Made to fit a 5½″ jamb.

Columns 6″x6″—5′ 0″ long.



Colonnade M-302

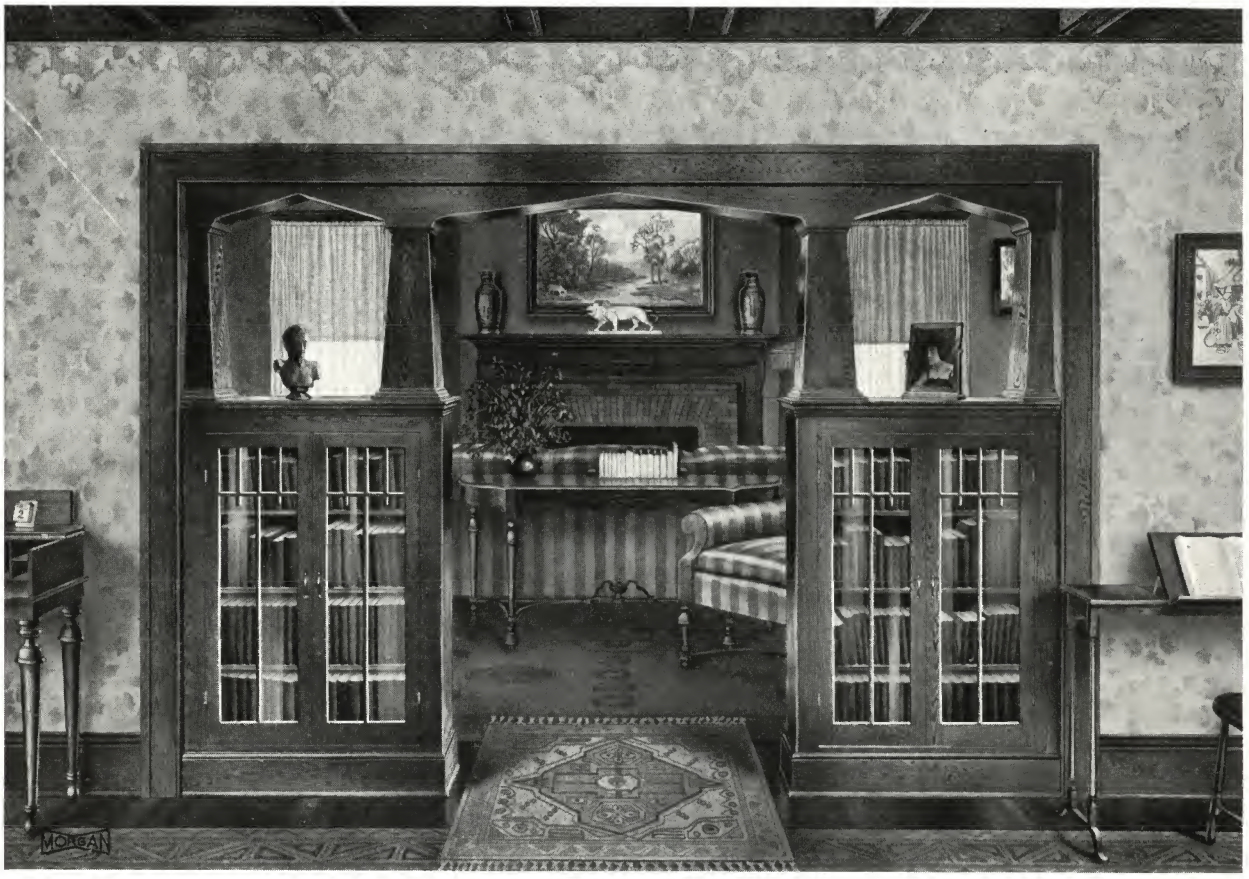
A USEFUL as well as an ornamental design. Notice that a drawer is provided beneath the leaded glass bookcases.

Opening 9′ 6″ between jambs in width, height 7′ 0″ from finished floor to bottom of head jamb. Passageway 4′ 2″.

Pedestals 3′ 0″ wide, 4′ 0″ high, 11″ deep, 9½″ deep inside, doors glazed with Leaded Double Strength glass. Held in place with wood glass beads.

Columns 7″ x 7″—3′ 0″ long.

Suggest that a 7½″ jamb be used for this colonnade.



Colonnade M-303

HERE is another attractive colonnade with an unusually large amount of book room.

Opening 10′ 0″ between jambs. Passageway 4′ 0″. Height 7′ 0″ from finished floor to bottom of head jamb.

Pedestals 3′ 0″ wide, 4′ 6″ high, 8½″ deep, 7″ deep inside, glazed with Plain glass.

Columns 7″ x 7″—tapered to 5″ x 5″—2′ 0″ long.

Pilasters 7″ x 3½″—tapered to 5″ x 2½″—2′ 0″ long.

Beams 6½″ deep, 6″ high, 10′ 0″ long.

Jambs required for this colonnade should be 11½″ wide.



Colonnade M-304

THIS Morgan Standardized design offers a fine opportunity for tasty decoration with jardinieres, statuary, bric-a-brac, etc.

Opening 10′ 8″ wide between jambs, 7′ 0″ high from finished floor to bottom of head jamb. Passageway 3′ 4″ wide.

Pedestals 3′ 8″ wide, 4′ 0″ high, 11½″ deep, 10″ deep inside.

Pilasters 5½″ wide, 3½″ deep, 2′ 0″ long.

Base for Pilasters 1′ 10″ projection, 5″ high, 5½″ wide.

Beam 10′ 8″ long, 7″ high, 5½″ wide.

Jamb 7½″ wide should be used with this colonnade.



Cased Opening M-305

HERE is another variation of the Colonial pattern. Like all Colonials, this one is most effective when finished in white or ivory enamel.

Opening 5′ 0″ wide between jambs, height from finished floor to bottom of head jamb 7′ 0″.

Width of pilasters 6″. Height of head trim 12″.

Unless otherwise ordered, will furnish only two pedestals and trim for one side of opening.



Cased Opening M-306

THIS one, as are all others shown in this book, is built of Morgan Standardized parts.

Opening 6′ 0″ x 7′ 0″.
Pilasters 7″ x 7″—7′ 0″ long, made to fit a 5½″ wall.



Colonnade M-307

AS YOU will readily notice, the desk section is the feature of this design. This desk section can be supplied for several of the foregoing colonnades also.

Opening 10′ 0″ between jambs, 7′ 0″ from finished floor to bottom of head jamb.

Pedestals are 3′ 0″ wide, 4′ 0″ high, 11½″ wide, 10″ deep inside.

Columns are 8″x8″, tapered to 6″x6″—3′ 0″ high.

Specify on which side the writing desk is wanted when facing desk.



Colonnade M-308

A PLAIN but artistic and substantial colonnade showing china cases instead of bookcases in the pedestals.

Opening 10′ 2″ between jambs. Passageway 4′ 11″.
Height 7′ 0″ from finished floor to bottom of head jamb.
Pedestals 3′ 0″ wide, 4′ 6″ high, 15″ deep, 13½″ deep inside, doors glazed with Leaded Double Strength glass.
Pedestals made to fit a 7½″ jamb.
Columns 7½″ x 7½″ x 2′ 6″ high.



Colonnade M-309

THE arrangement of the columns in this design gives a strictly Colonial effect, with the advantages of two generous sized bookcases.

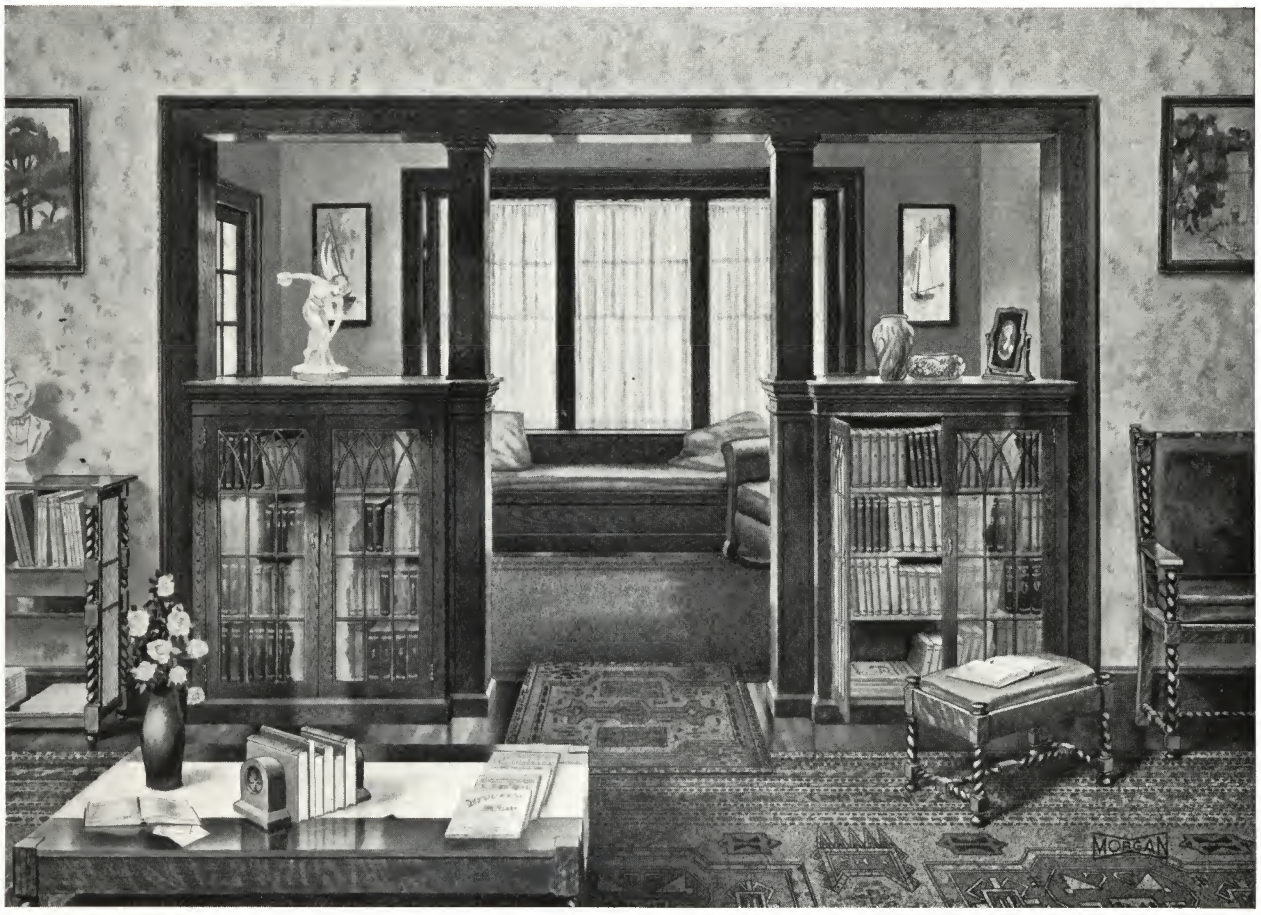
Opening 11′ 8″ wide between jambs, 7′ 0″ high from finished floor to bottom of head jamb.

Pedestals 3′ 4″ wide, 4′ 0″ high, 12½″ deep, 11″ deep inside.

Doors glazed Leaded Double Strength.

Columns 8″ x 8″ at base, 6′ 9″ long over-all.

Jamb 7½″ wide should be used with this colonnade.



Colonnade M-310

A MISSION pattern with ample book room. Built entirely of Morgan Standardized parts.

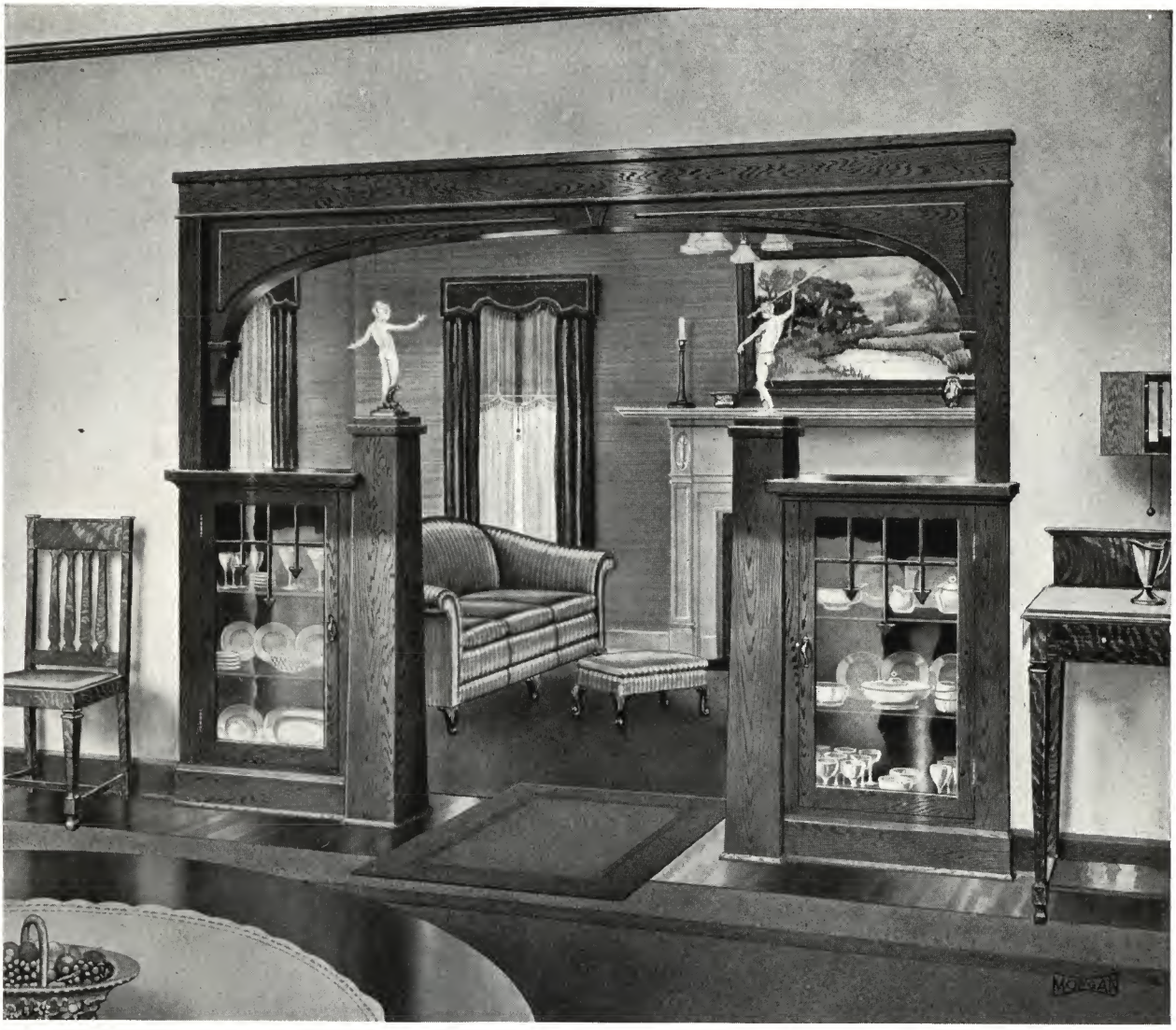
Opening 9′ 10″ between jambs, 7′ 0″ high from floor to bottom of head jamb. Passageway 3′ 6″ wide.
Pedestals 3′ 2″ wide, 4′ 0″ high, 9½″ deep inside.
Posts 6″ x 6″—3′ 0″. Paneled four sides.
7½″ jamb required for this colonnade.



Colonnade M-311

WHERE the more open type of colonnade is not desirable, this one will make a more distinct separation between the rooms.

Opening 10′ 0″ wide between jambs, 7′ 0″ high from finished floor to bottom of head jamb, passageway 4′ 0″.
Pedestals 3′ 4″ wide, 5′ 6″ high, 9½″ deep inside.
Posts 6½″ x 6½″ at bottom, 1′ 0″ high.
Pilasters 6½″ x 4½″ at bottom, 1′ 0″ high.
Beam 10′ 0″ long, 6″ high, 4½″ thick.



Colonnade M-312

A VERY pleasing effect could be obtained by using a statuette on the top of the pedestals of this design.

Opening 10′ 0″ wide between jamb, 7′ 0″ high from floor to bottom of head jamb. Passageway 4′ 0″ wide.

Pedestals 3′ 4″ wide, 4′ 8″ high, 4′ 0″ from floor to top of counter, 8″ deep inside.

Arch 10′ 0″ long, 1′ 2″ drop, 3″ thick.

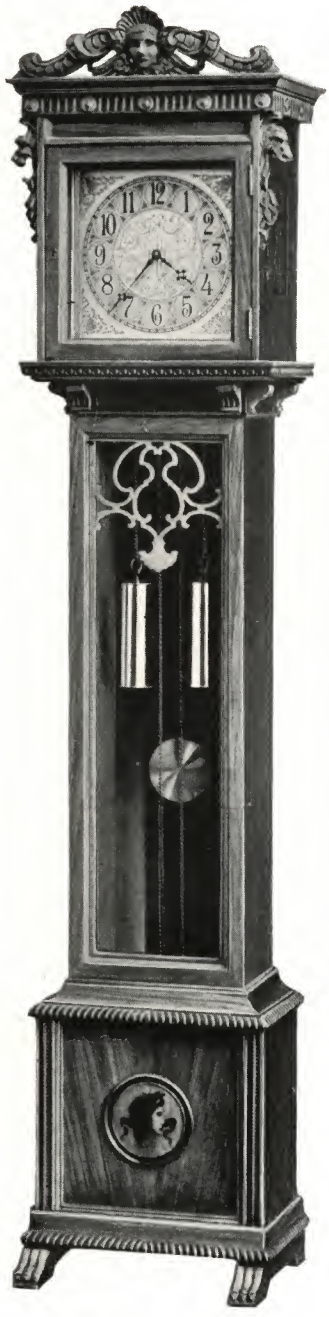
Brackets 3½″ projection, 8″ drop, 3″ thick.



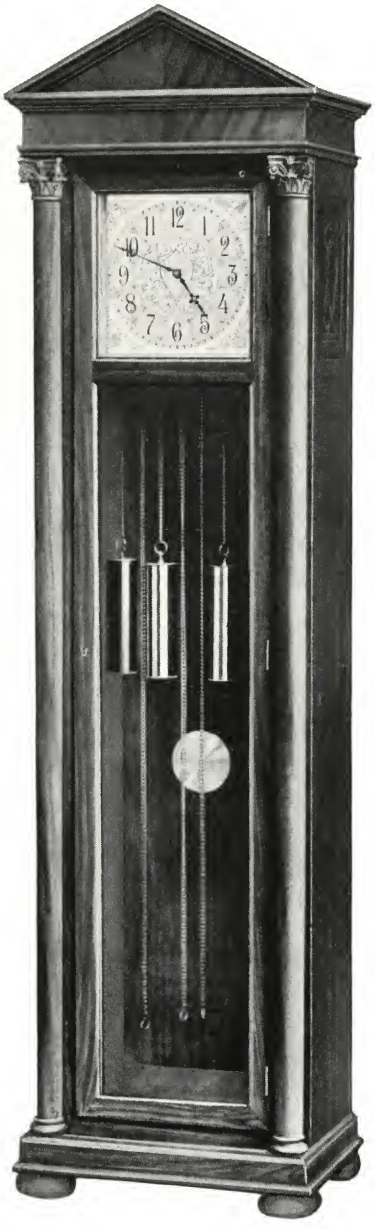
Colonnade M-313

AS WILL be seen from the foregoing pages, Morgan Standardized parts offer almost limitless combinations for attractive colonnade effects.

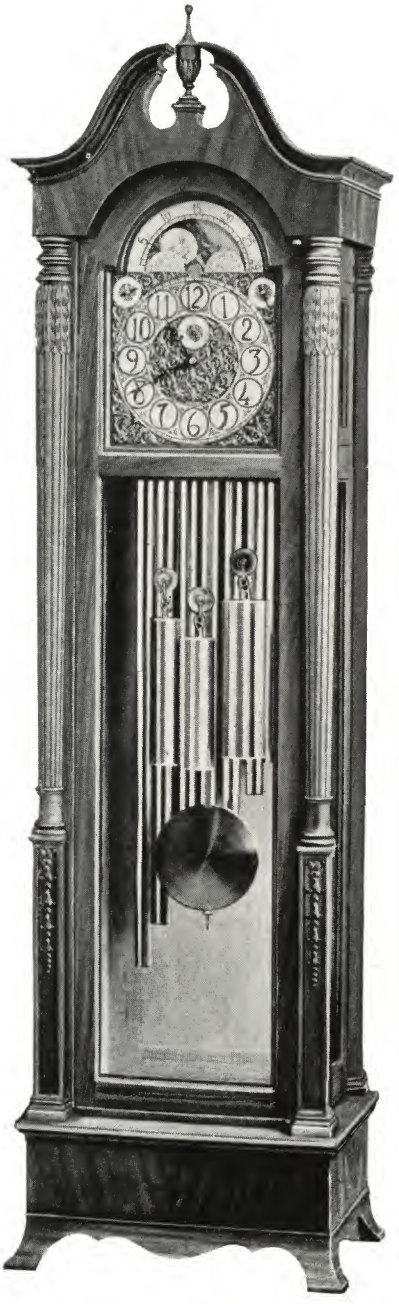
Opening 8′ 0″ wide between jambs, 7′ 0″ high from finished floor to bottom of head jamb.
Pedestals 2′ 0″ wide, 2′ 0″ high.
Columns 6″ x 6″—5′ 0″ long. Plain shaft.



345



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Hall-Marks of Good Taste

AMONG heirlooms, few are more highly prized than "grandfather's clock"—that tall, dignified, venerable sentinel of time.

Long and eagerly have the old homes been ransacked for these sturdy representatives of early America, and fortunate indeed are the homes which are graced by their presence.

Scarcely less favored are the possessors of worthy descendants of this time honored custom. Faithful modern interpretations reflect the inspiration of their classic forbears. Three examples appropriate for various types of interiors are shown here.

Refuse to Be the Victim of Substitution

SOMETIMES regard for the quality of woodwork and the reputation of the maker thereof is overlooked, thereby endangering safety and satisfaction.

Such errors frequently go on without discovery until all the woodwork has been fitted and installed. It then may be too late to correct.

Replacement involves the expenditure of time and money. And, even if the cash expense might in some instances not be large, the lost time could never be recovered, and the marks of mutilation might be apparent to remind you of what could have been, had our advice been followed—

"Look for the 'Morgan' brand on every door and all woodwork before accepting."

This is your safeguard.

MORGAN

Look Well to the Planning of the Dining Room

IF ANY room of the home deserves careful planning, it is the dining room. For it is here that all members of the family must assemble daily whether or not there is time for the enjoyment of the rest of the house. And it is in the dining room where the guests receive their deepest impressions of the home. It is the throne room of the hostess. Is there a woman who does not take the greatest pride in her dining room? But as in all things of the home, the charm of the dining room is more dependent upon the proper selection than upon the cost of its appointments—taste is more important than expenditure.

We show on the succeeding pages a number of artistic dining room designs which include a wealth of suggestions for built-in buffets, wall paneling, etc.



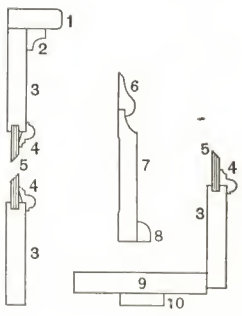
Dining Room M-350

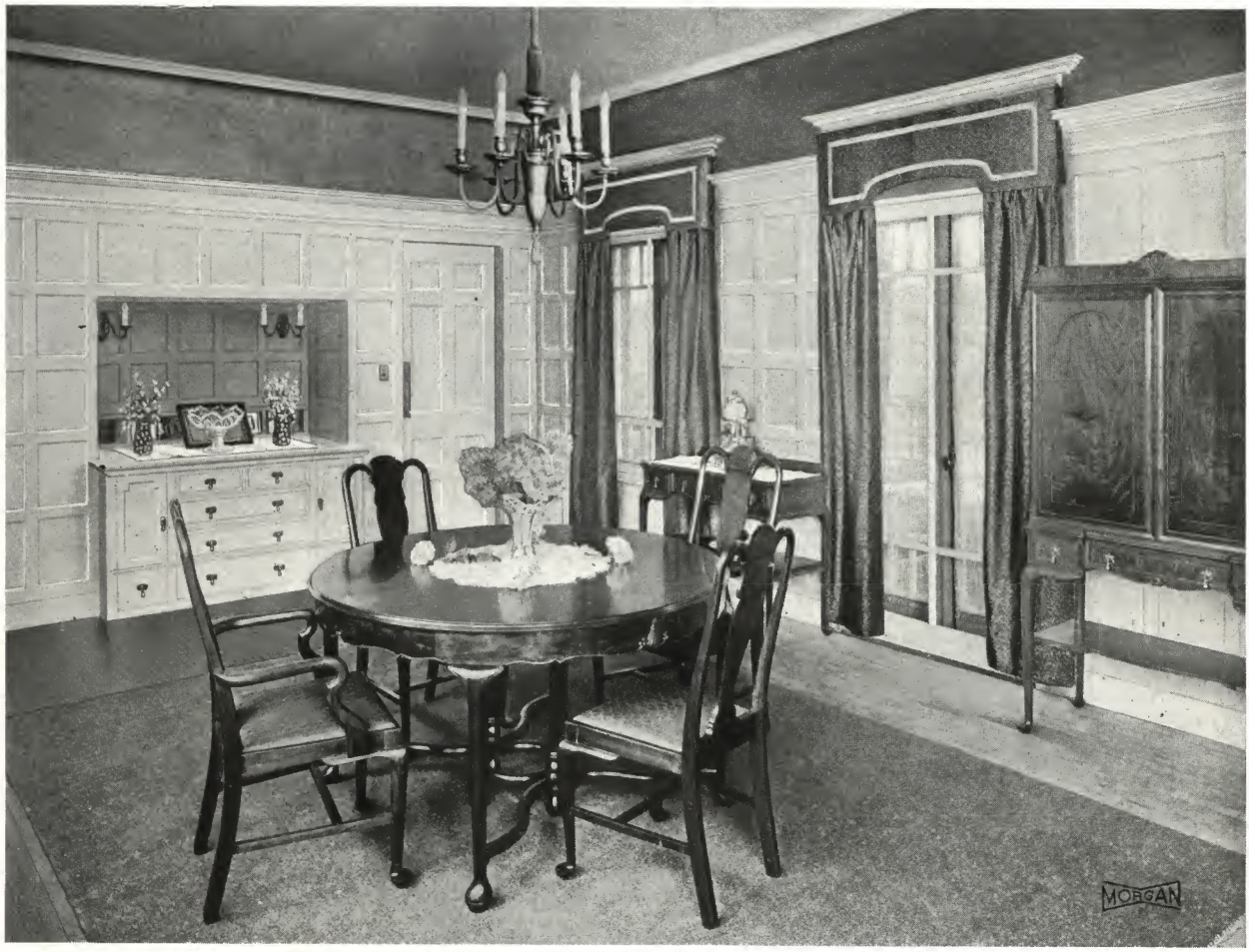
WE SEE from the illustration above what attractive possibilities there are in the use of wall paneling for the dining room. Here the paneling is an attractive feature of the room and imparts a richness which could not be given by any other wall finish.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Wainscot Cap.....M-8256	382	6	Base Moulding.....M-8740	396
2	Cove Moulding.....M-8060	376	7	Base, 5½″ wide.....M-8415	396
3	Top Rail of Paneling...M- 555	208	8	Base Shoe.....M-8422	396
4	Panel Moulding.....M-8620	381	9	Door Jamb, 5½″ wide.M-8424	397
5	Laminated Panel.....M- 350	112	10	Door Stop.....M-8542	379

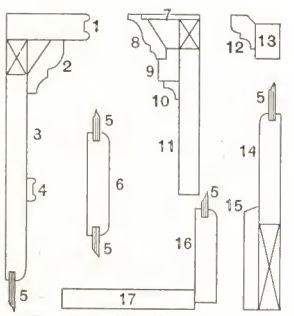




Dining Room M-351

WE SHOW on this page another unusually attractive dining room in which the pattern of the wall paneling has been carried out in the door and in the beautiful built-in buffet.

Woodwork Parts Detailed Below



For individual illustration of parts see pages indicated in last column.

		Page
1 Wainscot Cap	M-8660	384
2 Bed Moulding	M-8019	374
3 Top Rail of Paneling	M- 556	208
4 Neck Moulding	M-8611	380
5 Laminated Panel	M- 351	113
6 Muntins	M- 556	208
7 Dust Cap	M-8282	377
8 Crown Moulding	M-8011	373
9 Fillet	M-8614	380
10 Cove	M-8060	376
11 Head Casing, 5½" wide	M-8424	397
12 Ceiling Cove	M-8016	375
13 Ceiling Moulding	M-8614	380
14 Bottom Rail of Paneling	M- 556	208
15 Base	M-8828	397
16 Stiles of Paneling	M- 556	208
17 Door Jamb, 5½" wide	M-8424	397



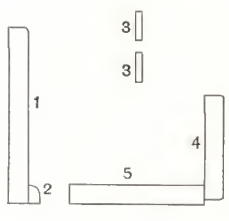
Dining Room M-352

HERE is a dining room which has been made attractive on a nominal expenditure. The home plans on preceding pages show several in which a sun porch adjoins the dining room, as in this illustration.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Base	M-8828	397	4 Casing	M-8309	391
2 Base Shoe	M-8422	397	5 Door Jamb, 5½″ wide	M-8424	397
3 Panel Strips	M-8281	377			

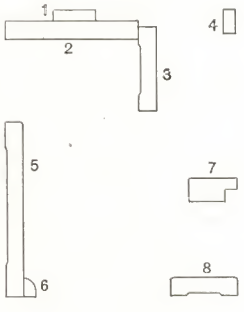


The Door shown in illustration is Morgan design M-900 on page 276



Dining Porch M-353

THINK of the pleasure of dining on a sun porch like this. It would soon become a favorite spot in the home because it would be a cheerful one. Moreover, it would save much work in keeping up the home during the hot months.



Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Door Stop	M-8542	379	5 Base	M-8828	397
2 Door Jamb, 5½" wide	M-8424	397	6 Base Shoe	M-8422	397
3 Casing	M-8308	388	7 Window Stool	M-8599	385
4 Window Stop	M-8541	379	8 Mullion Casing	M-8625	382



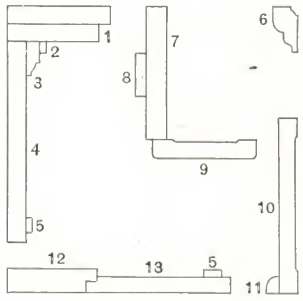
Dining Room M-354

HERE again is an interesting example of what can be accomplished by using Morgan Standardized Woodwork. The mantel, with wall recess above, and the large sideboard are useful as well as ornamental additions to this room.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Built-up Mantel Shelf	M- 354	116	8 Door Stop M-8542	379
2	Fillet	M-8432	398	9 Casing M-8309	388
3	Bed Moulding	M-8115	378	10 Base M-8828	397
4	Mantel Shelf Apron	M-8424	384	11 Base Shoe M-8422	397
5	Neck Moulding	M-8610	380	12 Stile of Mantel Shelf	M- 354	116
6	Ceiling Moulding	M-8018	374	13 Casing M- 354	116
7	Door Jamb, 5½" wide	M-8424	397		



Both Doors in illustration are Morgan design M-711, shown on page 260

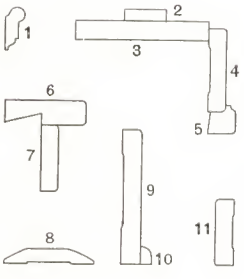


Dining Room M-355

HERE indeed is a dining room which bears the unmistakable stamp of good taste in every detail of its appointments—from the artistic buffet, china closet and table, to the well-chosen Morgan French Doors and Trim.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



			Page
1	Picture Moulding	M-8263	383
2	Door Stop	M-8542	379
3	Door Jamb, 5½" wide	M-8424	397
4	Casing	M-8308	391
5	Back Band	M-8374	390
6	Window Stool	M-8267	386
7	Window Apron	M-8641	383
8	Thresholds	M-8278	387
9	Base, ¾" x 5½"	M-8828	397
10	Base Shoe	M-8422	397
11	Chair Rail	M-8626	382

The Panel Door in illustration is Morgan design M-800, with No. 1 White Pine Stiles and Rails and Unselected Gum Panels, shown on page 266.



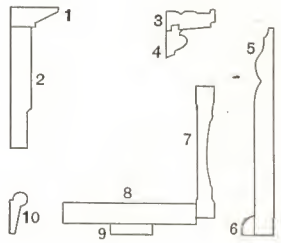
Dining Room M-356

THIS is a neat, plain and artistic room, showing that Morgan Standardized Woodwork finished in white enamel makes even the plainest dining room attractive.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Cap Moulding, 2″.....M-8717	392	6	Base Shoe.....M-8422	397
2	Head Casing.....M-8359	390	7	Casing.....M-8290	388
3	Plate Rail Shelf.....M- 356	118	8	Door Jamb, 5½″ wide.M-8424	397
4	Plate Rail Apron.....M- 356	118	9	Door Stop.....M-8542	379
5	Base.....M-8426	397	10	Picture Moulding.....M-8265	383



The Door in illustration is Morgan design M-707, shown on page 257



Buffet M-365

COMPLETE buffet includes one adjustable shelf in compartments back of each door. Genuine Polished Plain Plate mirrors above counter.

Over-all size 6′ 6″ long by 3′ 8″ high. Depth inside 1′ 4″. Height from floor to top of counter 3′ 2″.

Built in all woods.



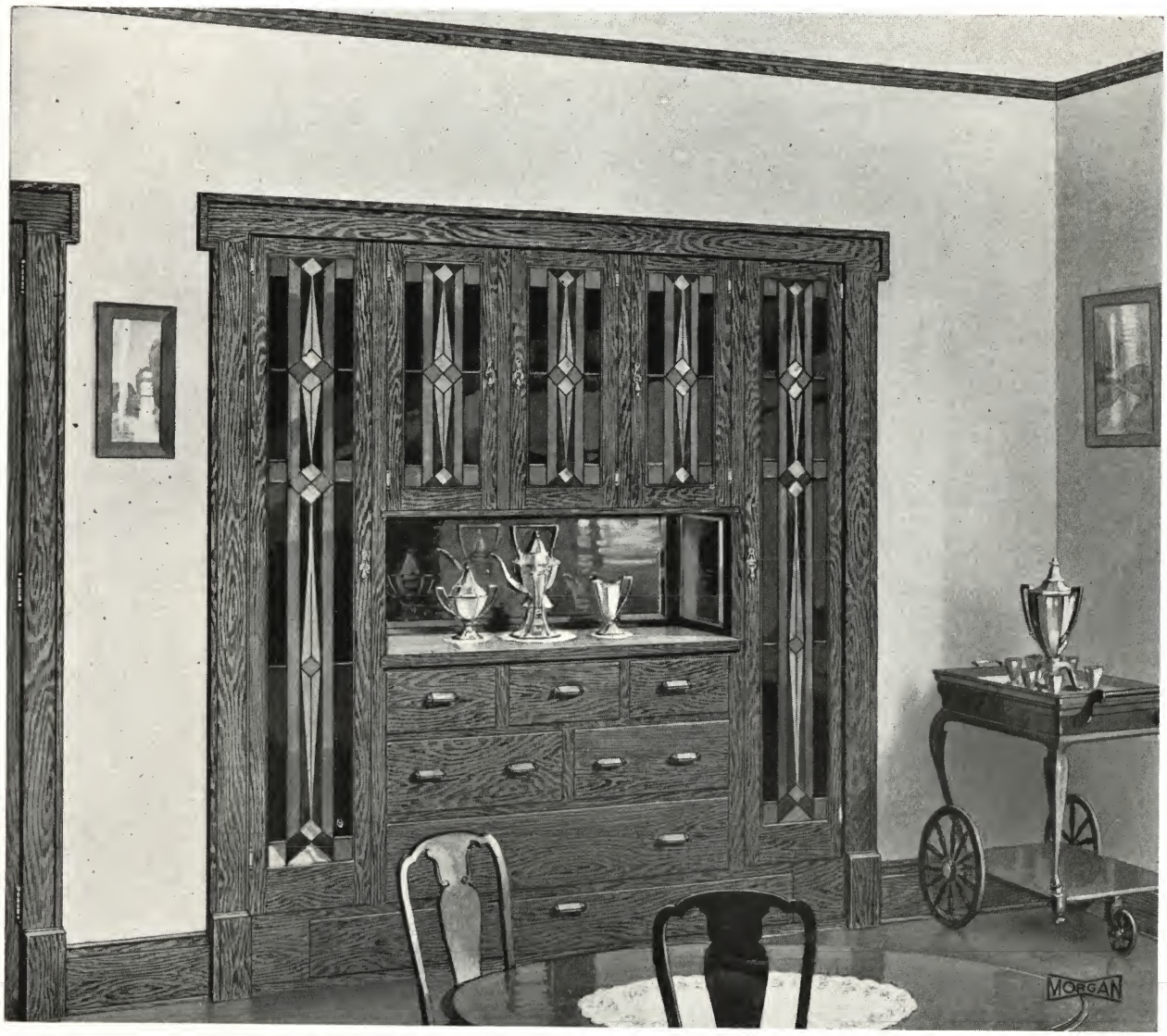
Buffet M-366

COMPLETE buffet includes one adjustable shelf in compartments back of paneled and sash doors. Genuine Bevel Plate mirrors above counter and Leaded Art glass in sash doors.

Over-all size of buffet 7′ 0″ wide by 4′ 8″ high. Inside depth 1′ 5″.

Height from floor to counter shelf 3′ 0″.

Built in all woods.



Sideboard M-367

COMPLETE sideboard includes six adjustable shelves for compartment back of doors. Genuine Bevel Plate mirrors at back and sides of space above counter shelf and Leaded Art glass in sash doors.

Over-all size of sideboard (not including trim) 6′ 1½″ wide, 7′ 0¾″ high. Inside depth 1′ 3″. Height from floor to top of counter shelf 3′ 2″. Space above counter shelf 1′ 2″ high.

Rough opening required 6′ 2½″ wide by 7′ 1¾″ high, 1′ 5″ deep.

Built in all woods.



Sideboard M-368

COMPLETE sideboard includes two adjustable shelves in upper section, two adjustable shelves in lower section, plain Double Strength for sash doors and Genuine Bevel Plate mirror above counter.

Over-all size, including trim, 6′ 6″ wide by 7′ 4¾″ high. Inside depth of bottom section 1′ 9″. Inside depth of top section 1′ 3″. Height from floor to top of counter 3′ 2″. Space above counter 1′ 2″ high.

Rough opening required 6′ 1″ wide by 7′ 2¼″ high, 1′ 5″ deep.

Built in all woods.



Sideboard M-369

COMPLETE sideboard includes one adjustable shelf in compartment back of each paneled door, two adjustable shelves for upper section, Art glass in doors of top section and Genuine Bevel Plate mirror in back of space above counter.

Over-all measure of case (not including trim) 5′ 1½″ wide by 7′ 0¾″ high. Inside depth 1′ 3″.

Height from floor to top of counter 3′ 2″. Space above counter 1′ 2″ high.

Rough opening required 5′ 2½″ wide by 7′ 1¾″ high, 1′ 4½″ deep

Built in all woods.



Buffet M-370

COMPLETE buffet includes Leaded Double Strength glass for sash doors in lower section, one adjustable shelf in compartment back of each sash door, Genuine Beveled Polished Plate mirror above counter 10″ high, paneled soffit and paneled sides and trim for triple frame.

Over-all size (not including back band trim) 6′ 5½″ wide by 6′ 8¾″ high. Inside depth 1′ 3″.

Rough opening required, 6′ 6½″ wide by 6′ 9¾″ high, 1′ 4½″ deep.

Built in all woods.



Buffet M-371

COMPLETE buffet includes two adjustable shelves for lower section, Genuine Polished Bevel Plate mirror 12″ high above counter, Leaded Double Strength glass for sash doors, paneled back, soffit and sides.

Over-all size (not including trim) 6′ 7½″ wide by 6′ 8¾″ high. Inside depth 1′ 3″.

Height from floor to top of counter 3′ 0″.

Rough opening required 6′ 8½″ wide by 6′ 9¾″ high, 1′ 5″ deep.

Built in all woods.



Sideboard M-372

COMPLETE sideboard includes Plain Double Strength glass in sash doors, one adjustable shelf in compartment back of each panel door, Genuine Polished Bevel Plate mirror above counter, cap trim and baseboard.

Over-all size of sideboard 6′ 0″ wide, 7′ 1⅞″ high. Inside depth of lower section 1′ 11″. Inside depth of upper section 11″.

Height from floor to top of counter 3′ 4″. Space above counter 1′ 8″ high.

Rough opening required 5′ 8″ wide by 6′ 9¾″ high, 1′ 1″ deep.

Built in all woods.



Sideboard M-373

COMPLETE sideboard includes Plain Double Strength glass in upper doors. Genuine Polished Bevel Plate mirror above counter. One adjustable shelf back of each door in lower section.

Over-all size 5′ 6″ wide by 7′ 6″ high. Bottom section 1′ 4″ deep. Top section 12″ deep. Open counter shelf 12″ high. Bottom 3′ 0″ to top of counter shelf.

Note sliding pass door above counter. Can also be set in recess if desired. Built in all woods.



Sideboard M-374

COMPLETE sideboard includes one adjustable shelf in each china compartment and Genuine Polished Plain Plate mirror, Leaded Double Strength glass in sash doors in upper section.

Over-all size 6′ 6″ long by 5′ 10″ high. Inside depth of lower section 1′ 5″, inside depth of upper section 11″.

Height from floor to top of counter 3′ 0″.

Built in all woods.



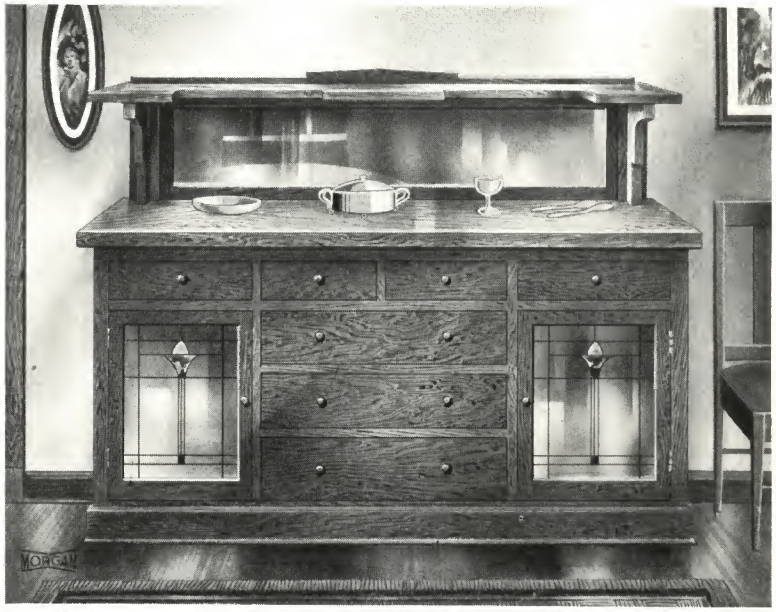
China Case M-375

COMPLETE china case includes three adjustable shelves in upper section, one adjustable shelf in lower section, Leaded Double Strength glass in sash doors and Genuine Polished Plain Plate mirrors above counter.

Over-all size (not including trim) 3′ 1½″ wide by 7′ 0¾″ high. Inside depth at center 9″.

Height from floor to counter 3′ 0″. Space above counter 1′ 0″ high.

Built in all woods.



Buffet M-376

COMPLETE buffet includes Leaded Art glass in sash doors and Genuine Polished Plate mirror above counter, one adjustable shelf back of each door.

Over-all size 5′ 6″ wide by 4′ 8″ high, 1′ 6″ deep, 3′ 0″ high from floor to top of counter.

Built in all woods.



Buffet M-377

COMPLETE buffet includes one adjustable shelf in compartment back of each door.

Over-all size 5′ 6″ wide by 3′ 8″ high, 1′ 6″ deep, 3′ 0″ from floor to top of counter.

Built in all woods.

Note the furniture effect of this buffet.

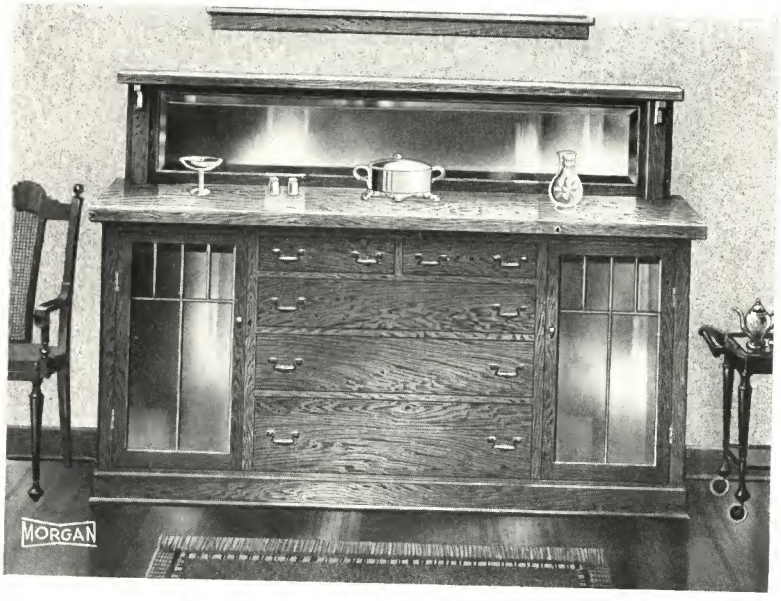


Buffet M-378

COMPLETE buffet includes Leaded Art glass in sash doors and one adjustable shelf in compartment back of each door.

Over-all size 6′ 0″ wide by 3′ 7″ high, 1′ 6″ deep, 3′ 2″ from floor to top of counter.

Built in all woods.



Buffet M-379

COMPLETE buffet includes Double Strength glass in doors, Genuine Polished Bevel Plate mirror above counter, two adjustable shelves back of doors.

Over-all size 5′ 6″ wide by 4′ 6″ high, 1′ 6″ deep, height to top of counter 3′ 2″.

Can also be made to fit in recess if desired. Built in all woods.

Have a Breakfast Nook in Your Home if Possible

YOU will never regret including a breakfast nook in your plans. And be sure that it is bright, sunny and cheerful, made according to the sizes we show for the several designs, to obtain the greatest amount of comfort and service.

Think of the work a breakfast nook saves. It is usually an alcove near the kitchen. Those tiresome trips to the dining room are avoided in the morning, at least. Tablecloths may be dispensed with if desired; it is so delightfully informal. Early and late risers can be accommodated without especial inconvenience. Several attractive styles are shown on the following pages.



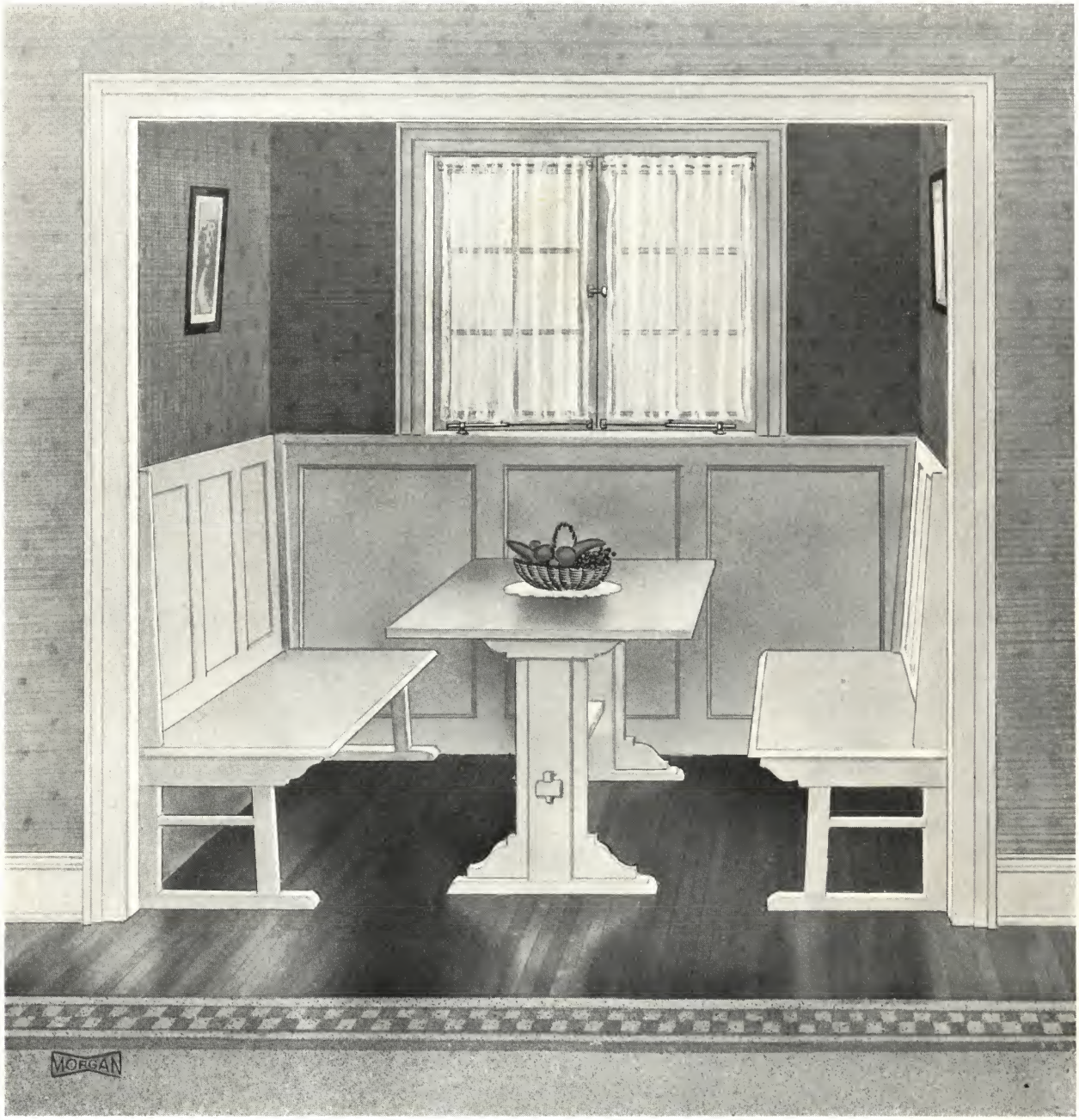
Breakfast Nook M-390

CAN you imagine how much a cheerful nook like this would be used—not alone for breakfast but for other purposes as well?

In planning this breakfast nook, care should be taken that the following sizes apply.

Alcove 6′ 0″ wide. Window at least 3′ 7″ from floor.

Table top 2′ 6″ wide x 4′ 10″ long, 2′ 6″ high. Seats over-all measure 1′ 6″ wide, 5′ 0″ long, 3′ 8″ high.



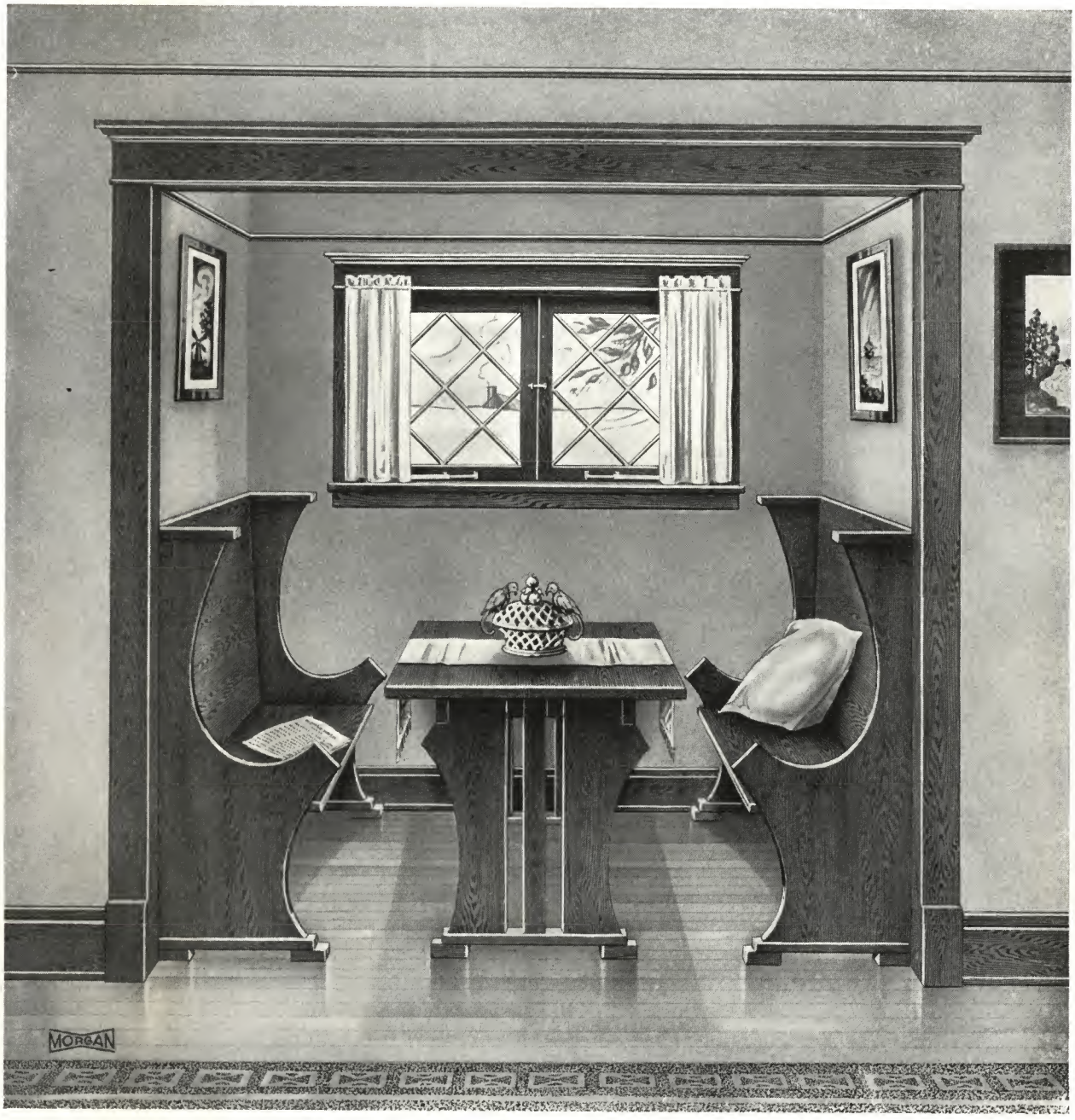
Breakfast Nook M-391

HERE is one done in immaculate white enamel which is always appropriate, sanitary and easy to keep clean.

The following sizes should be followed to get the best results.

Alcove 6′ 0″ wide. Window at least 3′ 6″ from floor.

Table top 2′ 6″ wide by 4′ 6″ long, 2′ 6″ high. Seat over-all measures 1′ 6″ wide, 5′ 0″ long, 3′ 6″ high.



Breakfast Nook M-392

IN PLANNING a breakfast nook, be sure to place it on the sunny side of the house so that it will be cheerful as well as useful.

The alcove for this breakfast nook should be made not over 6′ 0″ wide, window at least 4′ 2″ from floor. Table top 2′ 6″ wide by 4′ 6″ long, 2′ 6″ high. Seat over-all measure 1′ 6″ wide by 4′ 8″ long, 4′ 0″ high.



Breakfast Nook M-393

THIS one is done in plain lines to harmonize with a home of this type.

Alcove not to exceed 6′ 0″ in width; window to be at least 3′ 6″ above floor. Table top 2′ 6″ wide by 4′ 6″ long, 2′ 6″ high. Seats over-all measure 1′ 6″ wide by 4′ 8″ long, 2′ 8″ high.



Breakfast Nook M-394

IT WOULD be hard to find a more artistic nook than the one shown above. Notice that the seats may be upholstered to harmonize with the adjoining room. The china case under the window will not come amiss.

Best results obtained by following these sizes:

Alcove 6′ 0″ wide; window at least 3′ 6″ from floor. Table top 2′ 6″ wide by 5′ 0″ long, 2′ 6″ high. Seat over-all measure 1′ 6″ wide by 5′ 0″ long, 3′ 6″ high. China case 6′ 0″ wide by 1′ 0″ deep, 1′ 0″ high.



Sun Porch M-398

THE value of a sun porch is too apparent to need comment. We show this one merely to call your attention to the fact that Morgan Standardized Woodwork can be adapted to any style or size of porch.



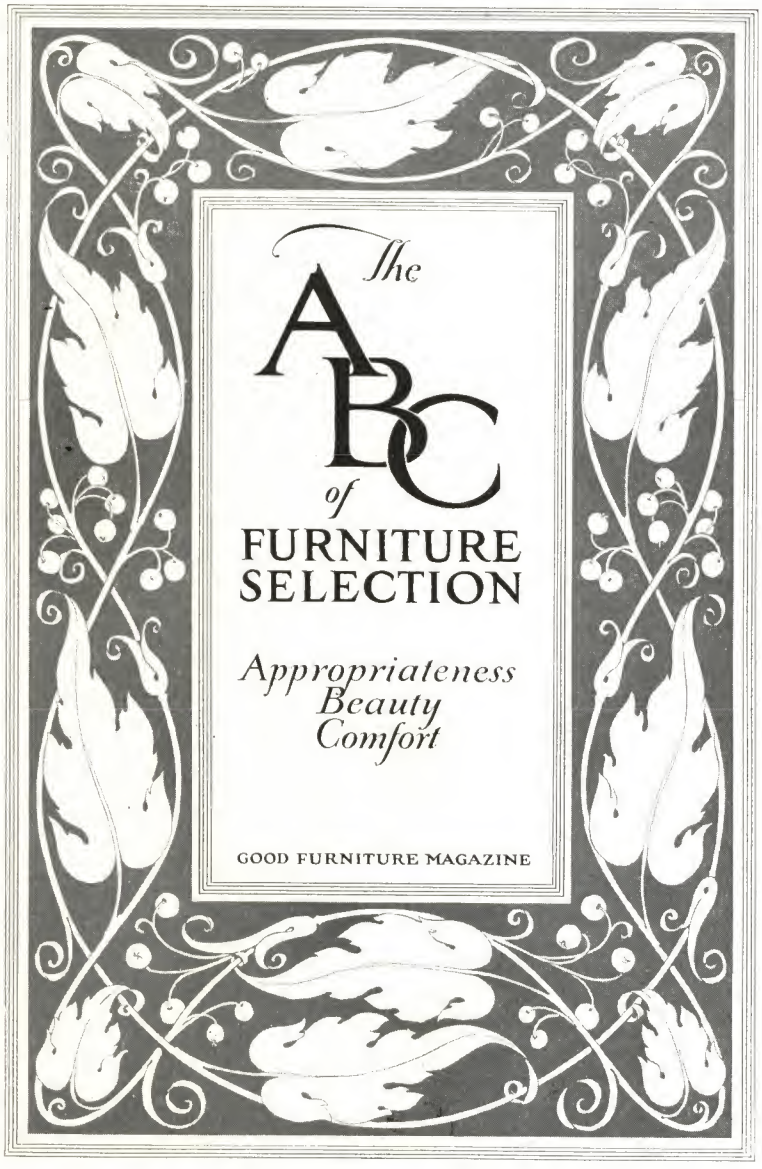




Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Cove	M-8061	376	4 Window Stop	M-8540	379
2 Cornice Moulding	M-8091	378	5 Casing	M-8308	388
3 Cornice Apron	M-8712	390	6 Mullion Casing	M-8309	388



THE well-known, authentic, interior color harmonies, produced by the publishers of Good Furniture Magazine, are used in this work, so that Assurance in Building may be extended to assurance in furnishing the home.

We have reproduced four typical color harmonies from their portfolio "How to Select Furnishings for the Home" to be a guide to home makers in selecting furnishings that harmonize in color and design.

These Furniture Designs
Contributed By
BERKEY & GAY FURNITURE COMPANY

The A B C of Furniture Selection

Appropriateness, Beauty and Comfort

THE average home owner contemplates with consternation the furnishing of a home. It is no small task to select the many articles of furniture, especially for one untrained in the subject, and usually requires no end of study and consultation with recognized authorities. Nevertheless, a few simple rules on the subject will help anyone undertaking the delightful task of furnishing a home.

The A B C of furniture selection may well be expressed in three words—Appropriateness, Beauty and Comfort. If each piece of furniture chosen for the home is selected with these three attributes in mind, the result should be entirely pleasing.

The effect of very attractive and worthy furniture may be destroyed by its lack of appropriateness for the setting in which it is used. The association of a sturdy Mission chair and a graceful Adam table, for instance, can result only in a lack of harmony and a comparison obviously to the disadvantage of both pieces. This does not mean that all of the furniture entering into one room should be en suite or even of similar design. Such a selection produces an uninteresting and characterless effect. For real individuality there should be a selection of varied designs with a care to their harmony when associated together in the same room.

Such selection should also take into consideration the architectural features of the room, the design and color of the rugs, draperies, pictures and various accessories which enter into the ensemble.

To carry the matter to its logical conclusion, furniture to be appropriate should suit the personality of the owner.

Several years ago a newly-made millionaire purchased for his four-year-old daughter a bed room suite of heavy design in Circassian walnut with profuse metal trimmings! It is not difficult to understand that the child's surroundings in her own room did not contribute favorably to her attitude of mind.

It is sometimes difficult to analyze the beauty of a piece of furniture. Frequently, beauty is such a fine adjustment of many elements entering into the design and construction that it seems to be an abstract and elusive thing.



A

Living Room Furniture



B



C



D



E



F



G

Living Room Furniture

However, it is always possible to consider several broad requirements of beautiful furniture which are a safe guide for the home furnisher.

Perhaps of greatest importance is the matter of proportion. It has been said that "proportion is the good breeding of architecture." It is equally true of furniture. Much furniture depends solely on its proportions for its attractiveness.

Ornament, judiciously applied, will enhance the beauty of furniture, but no amount of ornament can effectually conceal the ill proportions of an unfortunate design.

Color applied to furniture by means of enamels and stains is an effective means of obtaining individuality in the home. It has the added virtue of contributing a light-hearted, informal atmosphere. Such an environment is especially desirable in children's rooms. By means of color, especially in furniture, we are getting still farther away from the sepulchral chill of our grandmother's "parlor." More than anything else, a carefully selected color scheme (such as those found on pages 148-149, 152-153) will aid in the furnishing of a cheerful, happy, livable room, designed to enhance the attractiveness of the entire home.

If a selection of period furniture is desired, it is well to make sure that the particular style chosen is sympathetically and correctly interpreted. There is much period furniture, so called, which is unworthy of the name. But authentic reproductions and original designs inspired by the master cabinet-makers of the past can be obtained from a few well-known manufacturers.

The third requirement of furniture selection —comfort—is no less important than the other two. A piece of furniture can be neither appropriate nor beautiful, in the strict sense of the word, if it lacks in practical utility. Obviously, the first consideration should be utility. For instance, it is often possible in selecting a table to make a gate-leg serve two



H



I

Library Furniture



J



K



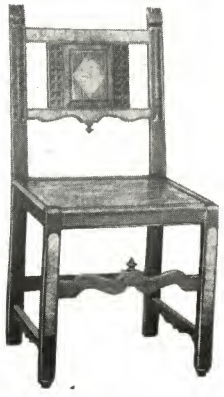
L



M



N



O

Library Furniture

purposes where another design could serve but one. Common sense should dictate here very largely in the general type of furniture chosen.

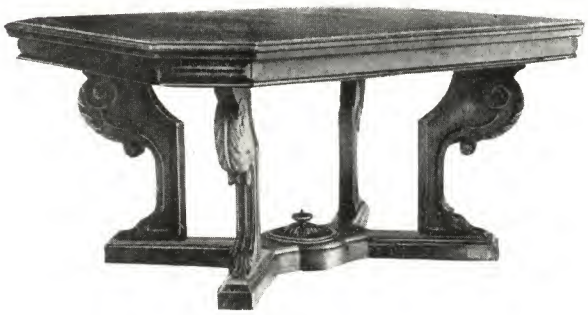
Seating furniture, chairs, settees, davenports and benches, should be suited to the physical requirements of the people for whom they are selected. Tradition designates father's chair as a large overstuffed piece and mother's chair as a small rocker. Perhaps in your individual case the very opposite would be more appropriate.

These three factors—appropriateness, beauty and comfort—may be applied to the selection of furniture for each room in the home. In this connection there are various outstanding features to be considered for each room.

It is important that the entrance hall, inasmuch as the room is somewhat formal in character, be correctly furnished, for here it is that your guests gain the first impressions of your home. If you have no clothes closet, other provision may be made for your guests' wraps in suitable furniture. A chair or two will be found convenient, and a console with drawer and cupboard space and a mirror to harmonize are a necessity.

The *living room*, as its name implies, should be the most livable room in the house. Comfort for every member of the family and attractiveness are the two prime requisites in a living room. Here a combination of various harmonious styles tends to make the room more livable by engendering an informal environment. Easy chairs, a davenport with shaded lights close by, musical instruments, a fireplace properly equipped for the winter evenings—these are indicative of the character of the furnishings to be selected for a real living room.

The *library* is a workshop and should be furnished accordingly. Although it is a man's office at home, care should be taken that it does not suggest a business office. Provision must be made for writing and study. Lighting fixtures should be chosen for their adherence



P



Q



R



S



T

Dining Room Furniture



U



V



W



X



Y



Z

Dining Room Furniture

to the principles of scientific light distribution. Easy chairs, book shelves, a desk, and even filing devices, all may be selected with the thought of their use paramount, but with a vigilance not to allow them to destroy the home atmosphere.

A formal hospitality should be expressed in the *dining room*. The requirements of the room are favorable for this. The furniture is best selected en suite unless unusual conditions make a diversified selection of value. In addition to the regulation dining suite, consisting of a table, six chairs, buffet, serving table and silver cabinet, there are other pieces which have a practical and attractive value, such as the tea wagon, fernery, corner cupboard and a leather screen before the service door.

The *bed room* is capable of a varied treatment. As the private domain of a member of the household, it is the most individual and distinctive room in the home. Here the owner's personality has free reign and the furnishings should be in keeping with that personality. It is possible to obtain furniture decorated with Mother Goose characters which will delight the heart of a child. The young lady is equally pleased with a dainty suite in enamel, while the grown son of the family can rightly demand something sturdy and masculine in character. A man's room should have plenty of drawer room for his various articles of clothing. Milady will appreciate such pieces as the vanity dresser with its convenient mirrors, a writing desk and the small but convenient slipper chair.

If the bed room is to be a guest room, there should be no striking individuality to the room except as it reflects the character of the home itself. Emphasis should be laid on providing every comfort for the guest, not only in the selection of the furniture, but in the choice of the many small accessories which bespeak the thoughtfulness of the hosts. The guest room should be expressive of the hospitality and welcome accorded the guest and should be furnished so that the guest will have the maximum of independence in his own room.



A-A



B-B

Bed Room Furniture



C-C



D-D



E-E



F-F



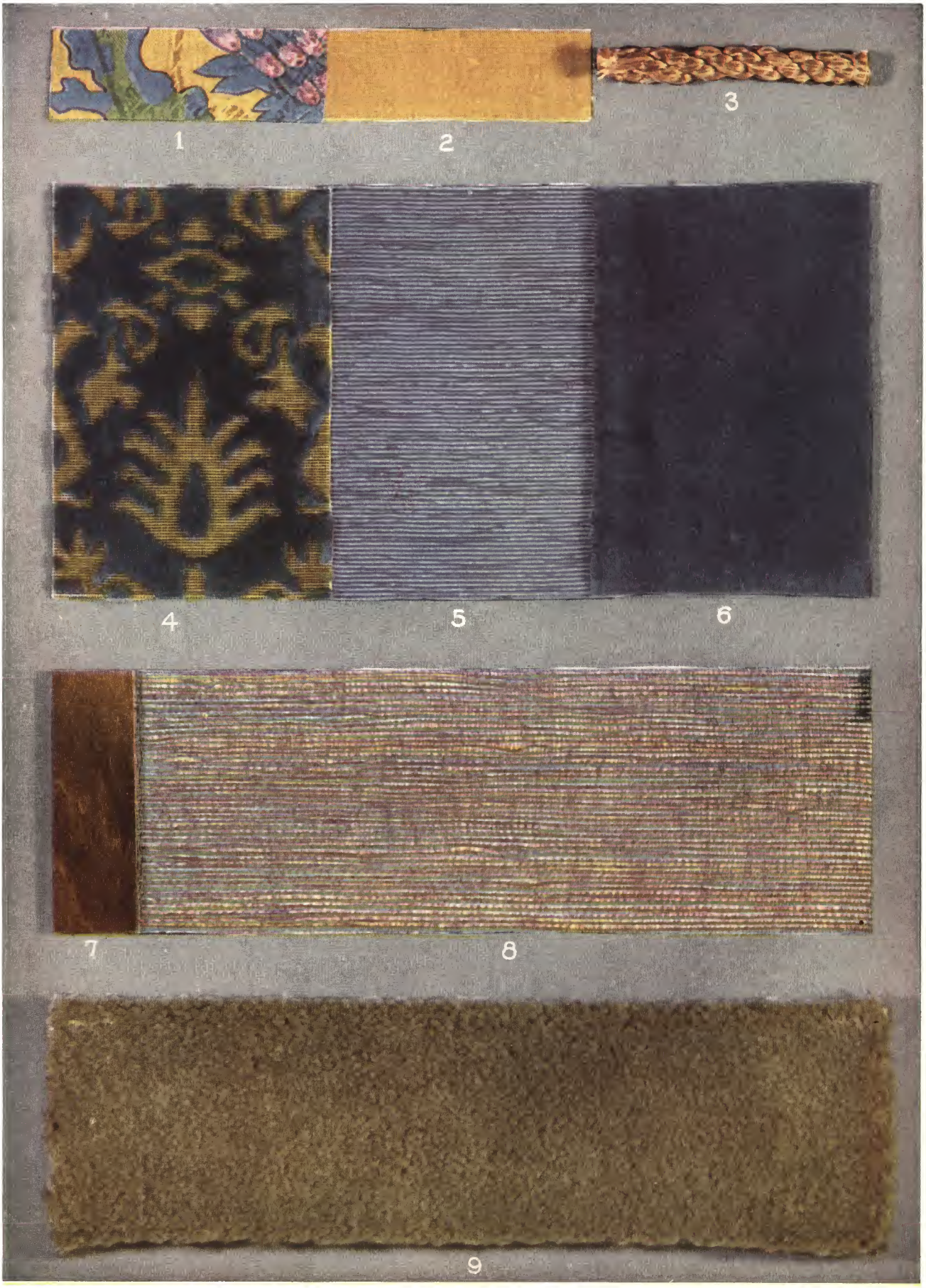
G-G



H-H

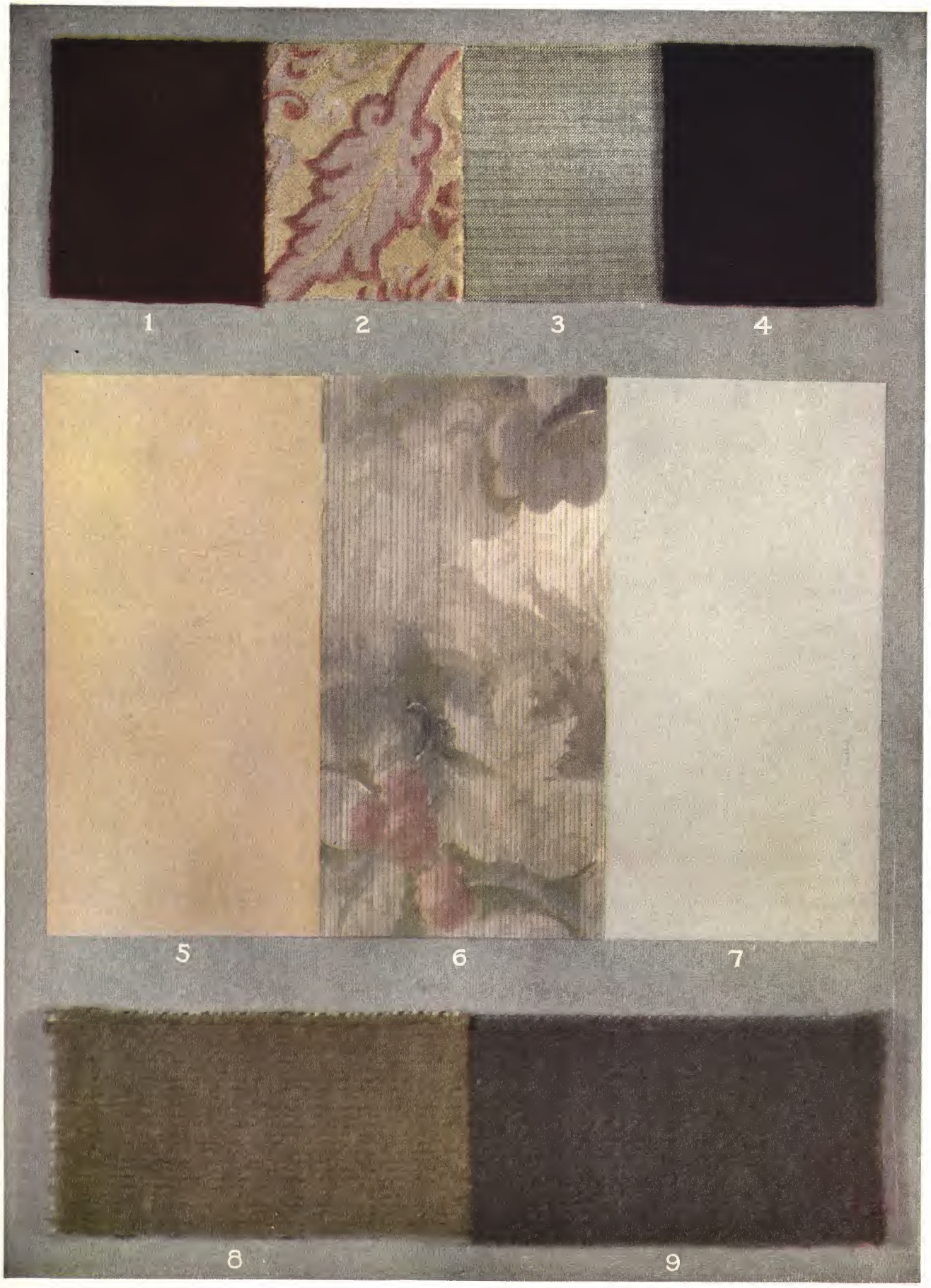
Bed Room Furniture

Blue and Old Gold for the Living Room



Color Scheme No. 1—For description see page 150

Mulberry and Tan; Blue and Gray for Hall and Adjoining Rooms



Color Schemes No. 19—For description see page 150

Color Harmony

Four color schemes selected from the portfolio "How to Select Furnishings for the Home"

In planning the decoration of a room, the color harmony is a first consideration. The most beautiful furniture will lose half its charm if placed against a background of ugly wall paper or ill chosen rugs. Even a kalsomined wall and a modest rug, selected with understanding, will produce a more harmonious result than costly but inartistic paper and Oriental carpet which violates the rules of harmony. While it is a mistake to carry a color scheme to the point of monotony, it is quite as bad to have no color scheme at all.

Color Scheme No. 1

Blue and Old Gold for the Living Room

The blue and old gold scheme illustrated on page 148 is cool in effect. It is most pleasing when applied to a living room of southern or western exposure. The floor should match the woodwork, which should be stained in a rich dark shade. The plain taupe Wilton rug should cover the floor within 18 inches of the baseboard, to make a telling background for the furniture.

The wall covering is planned to be a blue and old gold grasscloth, with a plain taupe ceiling, either papered or kalsomined. If the room has few windows it may be greatly lightened by using pongee taupe paper on the walls instead of the grasscloth. In this case, the ceiling should be a little lighter than the walls and the woodwork painted the same tone as the ceiling.

For casement curtains, plain cream scrim, cream voile or pongee silk may be used, according to the taste and pocketbook. For overdraperies there is a choice of blue silk rep or plain velour, the latter being used also for portieres, edged with gold cord.

The figured velour chosen for the upholstery introduces a pleasing design and may be used by itself or in combination with the plain velour. Should tapestry be preferred, select a pattern in dull blues and greens on a black ground.

A lamp-shade of figured silk, lined with "cloth of gold" and finished with heavy blue fringe, always makes a striking note of color in a living room. Gold silk may appear elsewhere, but should be used sparingly, as in lining a table scarf.

Lighting fixtures and fireset should be of dull brass, mantel tiles greenish blue in matt finish.

The quality of drapery and upholstery materials selected call for a corresponding quality in the furniture, which should be, preferably, brown mahoganized or walnut finish in Jacobean, William and Mary or Queen Anne style. Black lacquer could also be used effectively with this color scheme.

KEY TO MATERIALS

1. Figured silk in blue and old gold, with touches of pink, for lamp shade, table scarf or sofa cushion.
2. Plain, old gold silk for light window curtains or lamp-shade lining.
3. Three-eighths inch dull gold cord for drapery and upholstery trimmings.
4. Blue and old gold, cut-pile velour, for furniture coverings.
5. Dark blue silk for window draperies or portieres.
6. Old blue velour for portieres or furniture coverings.
7. Walnut stain or brown mahogany for door and window trimmings and floor.
8. Grasscloth or paper for walls.
9. Plain, domestic Wilton rug.

Color Scheme No. 19

Mulberry and Tan; Blue and Gray for Hall and Adjoining Rooms

As the first impression is received from the hall, it is important that the latter should have an air at once dignified yet delightfully hospitable. A hall may be made attractive through the use of foliage, scenic or tapestry paper, which will impart character and at the same time lead the eye pleasingly to the adjoining rooms. On page 149 is suggested the transitional decorative treatment of a hall with rooms opening on either side.

For the hall itself, has been selected a foliage paper, rather light in effect, in which gray and tan are blended with soft blue and mulberry. In the hall, either the gray or the tan in this paper could be emphasized by means of a plain ceiling in gray or tan and a runner of Wilton carpet. If tan be chosen for the ceiling it should be relieved with mulberry in the rug; if gray be chosen, with blue in the rug. The woodwork should be enameled the same color as the ceiling.

If the adjoining rooms are separated from the hall by French doors, Austrian draw curtains of natural or gray pongee silk could be used. Otherwise, use double-faced portieres, the hall-side being blue or mulberry, according to the color selected for the hall scheme.

For the hall, furniture distinctly different in design from that in the adjoining rooms should

be selected; hall tables or consoles should be long and narrow, with separate mirrors of similar design; chairs high-backed, formal in style, used singly or in pairs and matching the console or not. If space permits, a bench, chest, or stately grandfather clock may be added.

For the room on the north side of the hall the color scheme embraces warm tones, mulberry and tan. Materials for hangings, upholstery and floor covering are suggested in the velour, damask and tan carpet.

In the room on the opposite side of the hall the color scheme in blue and gray could be carried out. To effect a sense of unity throughout, there should be in each room just a suggestion of the color used in the other room.

KEY TO MATERIALS

1. Velour for upholstery in north room.
2. Damask for draperies and portieres in north room.
3. Blue window silk for draperies in south room.
4. Blue velour for upholstery in south room.
5. Tan wall paper for north room.
6. Figured paper for hall.
7. Gray wall paper for south room.
8. Tan Wilton rug for north room.
9. Gray Wilton rug for south room.

Color Scheme No. 12

Mulberry and Gray for the Dining Room

On page 152 is illustrated a mulberry and gray scheme which may be applied to a dining room of almost any exposure, as it combines both cool and warm tones. It is a delightful color scheme which lends itself readily to inexpensive treatment.

For floor covering a deep gray Wilton or linen rug could be used, its choice depending upon the style of the furniture selected. Should one have a good-sized Oriental rug, in which mulberry tones predominate, this would enter harmoniously into the scheme.

The two-toned fine striped gray paper would give a pleasing background for the furniture and draperies. The woodwork should be either slightly lighter or slightly darker than the general tone of the walls, but the ceiling must be lighter.

The window curtains should be of fine white voile or net, with over-draperies of richly colored cretonne. The deep tones of mulberry in the latter could be effectively emphazied by lambrequins and broad, loose tie-backs of mulberry rep. The rep could also be used for portieres and for covering the chair seats. Another interesting and durable material for dining room upholstery is haircloth, lately brought out in many beautiful colors and designs. The piece illustrated is dark mulberry with a small woven pattern.

Dull Holland blue is the contrasting note to be brought out in this scheme and it may appear in lamp-shades of the changeable mulberry and blue silk, shirred and edged with plain blue chenille fringe. A piece of dull blue pottery would help to bring out the needed color note. Fireplace bricks showing dull purplish tones, a fireset of wrought iron and lighting fixtures of French gray would all add to the effectiveness of the scheme.

Because of the mulberry tones in this scheme, only mahogany, preferably red, should be used. As to style, there is a wide range among the Georgian and Colonial suites or Chippendale, Hepplewhite, Sheraton and American Empire lines. William and Mary or Queen Anne furniture could also be used.

KEY TO MATERIALS

1. Patterned haircloth for chair seats.
2. Silk for shade covering.
3. Velour for covering chair seats.
4. Cretonne, printed rep, for over-draperies.
5. Plain rep for curtain tie-backs and lambrequins or for portieres and chair seats.
6. Eggshell finish for woodwork.
7. Two-toned striped wall paper.
8. Plain domestic Wilton rug.
9. Plain domestic linen rug.

Color Scheme No. 4

Corn Yellow for the Bed Room

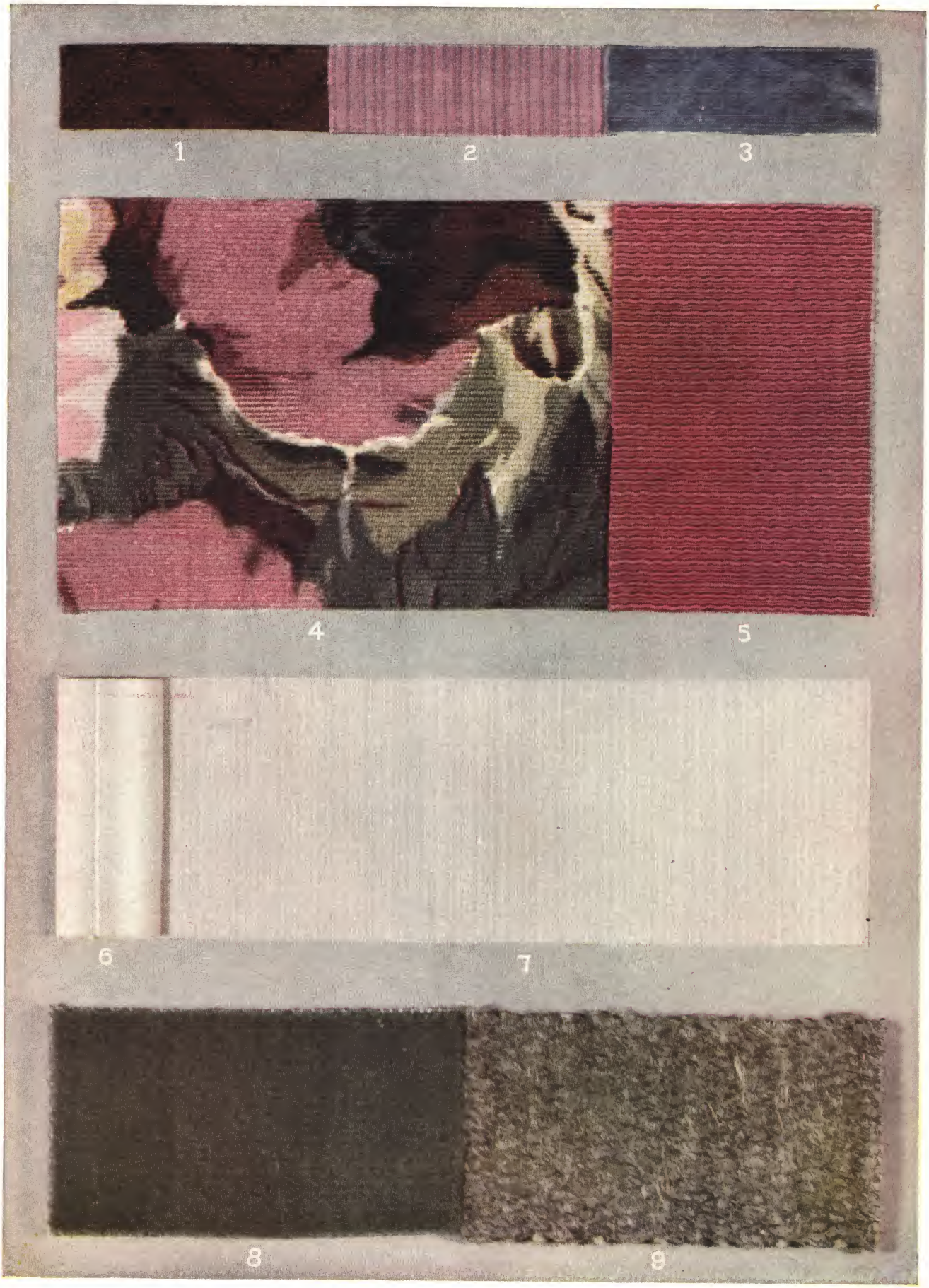
The decorative treatment of a poorly lighted room, or one of northern exposure, presents a special problem. With such a room in view a cheerful scheme in corn yellow has been planned. The materials to carry out the scheme are illustrated on page 153.

A large rug, either linen or Wilton, according to the amount to be expended, in golden brown would look best on a birch floor finished natural color and waxed. If preferred, three smaller rugs, selected according to floor space, could be used.

The fine, satin-stripe paper in two tones of soft yellow and a plain ceiling paper just a little lighter will give the effect of sunshine in the room. Either flat paint or kalsomine in the same tints could be used instead of paper. The woodwork should be enameled satin finish, the same tint as the ceiling.

Cream marquisette or scrim makes pretty window curtains and over these should be hung curtains of cretonne showing yellow flowers and touches of green and pale turquoise blue. The finishing braid, in which these colors appear, gives a pleasing touch to the over-draperies. The same cretonne could be used for a couch cover or for cushions in a wicker

Mulberry and Gray for the Dining Room



Color Scheme No. 12—For description see page 151

Corn Yellow for the Bed Room



Color Scheme No. 4—For description see page 151

chair. To avoid the mistake of using too much cretonne, the duplex damask of plain yellow should be brought into the scheme, as covering for an easy chair. This would also make a good cushion for a cretonne-covered couch, together with one of dull turquoise blue. Blue is, in this case, the contrasting note needed in every decorative scheme to prevent monotony.

The ivory enameled lighting fixtures are recommended and should include one or two dainty bed room lamps fitted with exquisite little shades in yellow and blue.

As this scheme has been planned with the prime object of producing the effect of light and cheerfulness, the furniture also should be selected with the same idea in mind. Louis XVI of very simple design in ivory enamel, or painted furniture decorated with little nosegays would be charming. If one prefers the natural finished wood, a walnut finish suite of rather light design would be in harmony.

KEY TO MATERIALS

1. Taffeta silk for lamp-shades.
2. Velour for cushion or couch cover.
3. Finishing braid for over-draperies.
4. Three-tone figured cretonne for over-draperies and couch cover or cushions.
5. Duplex damask covering for an easy chair.
6. Satin enamel finish for woodwork.
7. Satin-stripe wall paper in two tones.
8. Domestic Wilton rug in standard sizes.
9. Plain-tone linen rug in standard sizes.

The Development of Furniture Design

GOING back to the beginning of modern art, history tells that art was expressed through two main styles. The East was Byzantine and the West Romanesque. The Romanesque style of art eventually developed into Gothic. This Gothic style was naturally modified in each country by national influences, as, for instance, by the Moorish element in Spain. Italy clung to the Romanesque art, because the overmastering influence of the great classic productions and the national characteristics and tastes prevented the Gothic from being generally accepted.

In Italy, about the year 1400, began the "Revival of Learning," a Renaissance of the classic spirit, an awakened interest in the literature and art of the glory that was Greece and the grandeur that was Rome. This revival swept over all the civilized world excepting the most northern and eastern parts of Europe. This new-old art, however, did not entirely displace the styles in vogue in the different countries; it was, rather, accepted and grafted on to the basic designs in use. In France this blending of teachings became the Styles of Francois Premier and Henry II; in England it produced what we call the Elizabethan or Tudor.

So we see that Elizabethan furniture and that of Renaissance France, Flanders, Italy, Spain and Portugal are all products of the same school—the result of the same spirit in design. Such a momentous impulse as that of the Renaissance does not soon exhaust itself. Indeed, the impulse has never subsided and is exceedingly active today. It has been partly obscured at times in some countries, as in England in the reign of Queen Anne, when the Baroque influence became paramount. The architecture of England, both exterior and interior, never lost its classic feeling; however, it was in furniture design only that the classic was blended with the Jacobean and finally lost under the Baroque influence.

The adaptability of Renaissance furnishings to our uses today may be gathered from its main characteristics. Perhaps its more outstanding qualities are spaciousness, dignity, formality and richness. Its earlier manifestations were marked by more simplicity and later by increasing magnificence. That its qualities are not inconsistent with home feeling today is shown by its use in American homes.

The next influence we have to consider is the Romantic, which, as its name suggests, is emotional, free, and frets at restraint, and naturally employs an abundance of color. This Baroque movement arose in Southern Europe and, like the preceding one, swept over the continent and England. Impatience at the restrictions of the Renaissance doubtless aided the spreading of the Baroque influence. Rococo, Art Nouveau and the "Newer Decoration" are all outbursts of the Romantic spirit. The Baroque retained the heaviness and impressiveness of the Renaissance. Its influence continued in France until the time of Louis XIV, when classicism was again introduced into furniture design, although in a manner called *pompous*.

There are many minor periods of influence on furniture design which would need much explanation and illustration, hence only the broad and general history of design has been touched upon.—*Good Furniture Magazine.*



French Doors M-400

WHILE French Doors are intended primarily for outside use—for porches, sun rooms, etc.—this illustration shows that they are now employed to good advantage for inter-room use where lighting or heating is a reason for separating two rooms.

Illustration shows White Enamel finish, glazed Plain Double Strength Glass.

Layout—Stiles and Top Rail 3⅛″ face, 3½″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.

Carried in stock in the following woods and sizes, glazed as shown or Genuine Polished Plate—Plain or Beveled.

Plain Red Oak

Each Door 2-0x6-8 opening in pairs 4-0x6-8, 1¾″
Each Door 2-6x6-8 opening in pairs 5-0x6-8, 1¾″
Each Door 2-8x6-8 opening in pairs 5-4x6-8, 1¾″
Each Door 2-0x7-0 opening in pairs 4-0x7-0, 1¾″
Each Door 2-6x7-0 opening in pairs 5-0x7-0, 1¾″
Each Door 2-8x7-0 opening in pairs 5-4x7-0, 1¾″
Each Door 3-0x7-0 opening in pairs 6-0x7-0, 1¾″

Birch

Each Door 2-0x6-8 opening in pairs 4-0x6-8, 1¾″
Each Door 2-6x6-8 opening in pairs 5-0x6-8, 1¾″
Each Door 2-8x6-8 opening in pairs 5-4x6-8, 1¾″
Each Door 2-0x7-0 opening in pairs 4-0x7-0, 1¾″
Each Door 2-6x7-0 opening in pairs 5-0x7-0 ,1¾″
Each Door 2-8x7-0 opening in pairs 5-4x7-0, 1¾″
Each Door 3-0x7-0 opening in pairs 6-0x7-0, 1¾″

For similar design for exterior, see M-685, page 248

This Morgan Design can be built in other woods and sizes



French Doors M-401

IF WE have given thought to the finishing and furnishing of our rooms, why should we hide them from view, when French Doors can be used to such good advantage?

Illustration shows Plain Red Oak finish, glazed Plain Double Strength Glass.

Layout—Stiles and Top Rail 5⅛″ face, 5½″ over-all; Bottom Rail 11⅝″ face, 12″ over-all.

Carried in stock in the following woods and sizes, glazed as shown or Genuine Polished Plate—Plain or Beveled.

Plain Red Oak	Birch
Each Door 2-6x6-8 opening in pairs 5-0x6-8, 1¾″	Each Door 2-6x6-8 opening in pairs 5-0x6-8, 1¾″
Each Door 2-8x6-8 opening in pairs 5-4x6-8, 1¾″	Each Door 2-8x6-8 opening in pairs 5-4x6-8, 1¾″
Each Door 2-6x7-0 opening in pairs 5-0x7-0, 1¾″	Each Door 2-6x7-0 opening in pairs 5-0x7-0, 1¾″
Each Door 2-8x7-0 opening in pairs 5-4x7-0, 1¾″	Each Door 2-8x7-0 opening in pairs 5-4x7-0, 1¾″
Each Door 3-0x7-0 opening in pairs 6-0x7-0, 1¾″	Each Door 3-0x7-0 opening in pairs 6-0x7-0, 1¾″

For corresponding design for exterior see M-729, page 265

This Morgan Design can be built in other woods and sizes



French Doors M-402

HERE again artistic Morgan French Doors have been put to inter-room use. This is an attractive design that would enhance the appearance of any home interior.

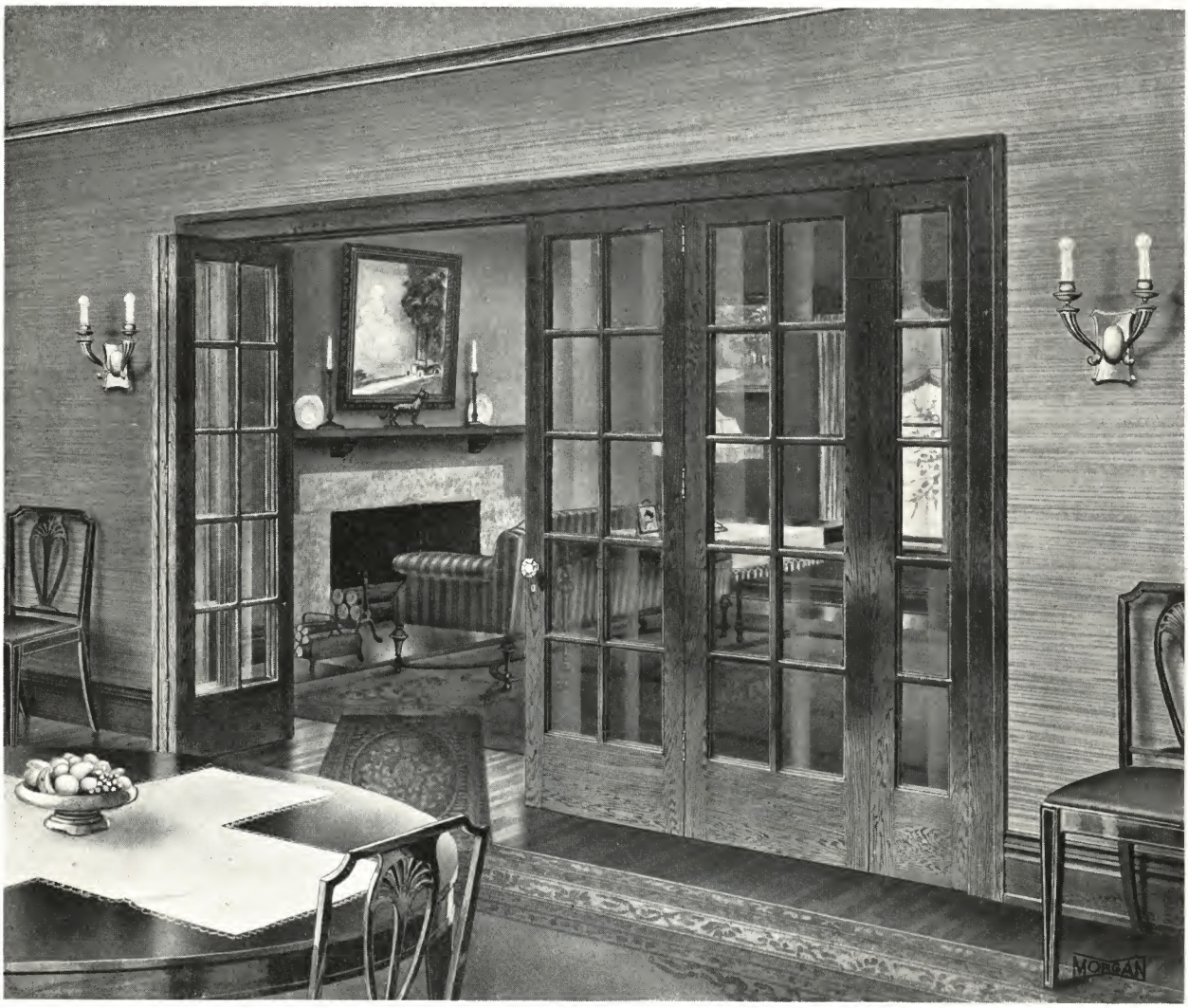
Illustration shows Unselected Birch finished Mahogany, glazed Plain Double Strength Glass.

Layout—Stiles and Top Rail 5⅛″ face, 5½″ over-all; Bottom Rail 11⅝″ face, 12″ over-all.

Carried in stock in the following woods and sizes, glazed as shown or Genuine Polished Plate—Plain or Beveled.

Plain Red Oak	Birch
Each Door 2-6x6-8 opening in pairs 5-0x6-8, 1¾″	Each Door 2-6x6-8 opening in pairs 5-0x6-8, 1¾″
Each Door 2-8x6-8 opening in pairs 5-4x6-8, 1¾″	Each Door 2-8x6-8 opening in pairs 5-4x6-8, 1¾″
Each Door 2-6x7-0 opening in pairs 5-0x7-0, 1¾″	Each Door 2-6x7-0 opening in pairs 5-0x7-0, 1¾″
Each Door 2-8x7-0 opening in pairs 5-4x7-0, 1¾″	Each Door 2-8x7-0 opening in pairs 5-4x7-0, 1¾″
Each Door 3-0x7-0 opening in pairs 6-0x7-0, 1¾″	Each Door 3-0x7-0 opening in pairs 6-0x7-0, 1¾″

This Morgan Design can be built in other woods and sizes



Accordion French Doors M-403

ALL of the disadvantages of the large opening between rooms can be overcome by the use of Accordion French Doors shown above. The rooms can be thrown together or separated at will.

Illustration shows Plain Red Oak finish, glazed Plain Double Strength.
Layout—Stiles and Top Rail 3⅛″ face, 3½″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.
Half Doors at sides made to order.
For Center Doors, see page 262, Design M-725.

This Morgan Design can be built in other woods and sizes

The Modern Kitchen

LIVING in the new home in imagination—performing in fancy the daily routine of duties—will suggest countless little conveniences and refinements for lessening labor and eliminating monotony.

Shut out drudgery before you build—in your plans. Make a business of housekeeping. Plan for system as thorough as that of office and workshop.

Compare your kitchen with a desk or workbench—your closets with files or toolchest.

In business everything is at hand, ready for instant use—no aimless running around. Is home less deserving than business?

The well-planned built-in kitchen cabinet should not be overlooked. In many of the smaller homes it is cupboard and pantry combined. Properly placed in its relationship to sink and range it saves countless steps in the course of a day's work. Where servants are employed, constancy is assured. Various designs are pictured on the succeeding pages.

Extra leisure is afforded by the sideboard built with an opening through to the kitchen. Instead of carrying the meals to the table through doors or pantry in the usual round-about way, they are passed directly through a sliding door in the sideboard.

The ideal arrangement is to place a kitchen cabinet and sideboard, back to back, with wall opening between. This saves time by hours and steps by miles.



Kitchen M-425

AS WE write about this kitchen we see in it more than the several convenient cabinets, etc. We see a kitchen so complete and so handy that its owner will have many extra leisure hours to be spent in the enjoyment of things outside of her home duties.

Over-all size of case at left of sink 3′ 6″ wide by 3′ 0″ high, 1′ 6″ deep.

Over-all size of case at right of sink 3′ 6″ wide by 3′ 10″ high, 1′ 6″ deep.

Over-all size of large kitchen cupboard 4′ 6″ wide by 7′ 0″ high, bottom section 1′ 6″ deep, top section 1′ 0″ deep.

Height from floor to top of counter 2′ 8″. Space above counter 1′ 0″ high.

Sash doors glazed with Plain Double Strength glass. Flour bin in lower section.



Kitchen M-426

WE HEAR much about efficiency and system these days. How could the affairs of the kitchen be arranged more systematically than in this modern design?

Sets between walls 9′ 2″ wide. Lower section 2′ 8″ high, 2′ 0″ wide.

Cupboards 2′ 2″ wide by 3′ 10″ high, 1′ 0″ deep. Doors glazed Double Strength.

Open counter shelf 1′ 0″ high.



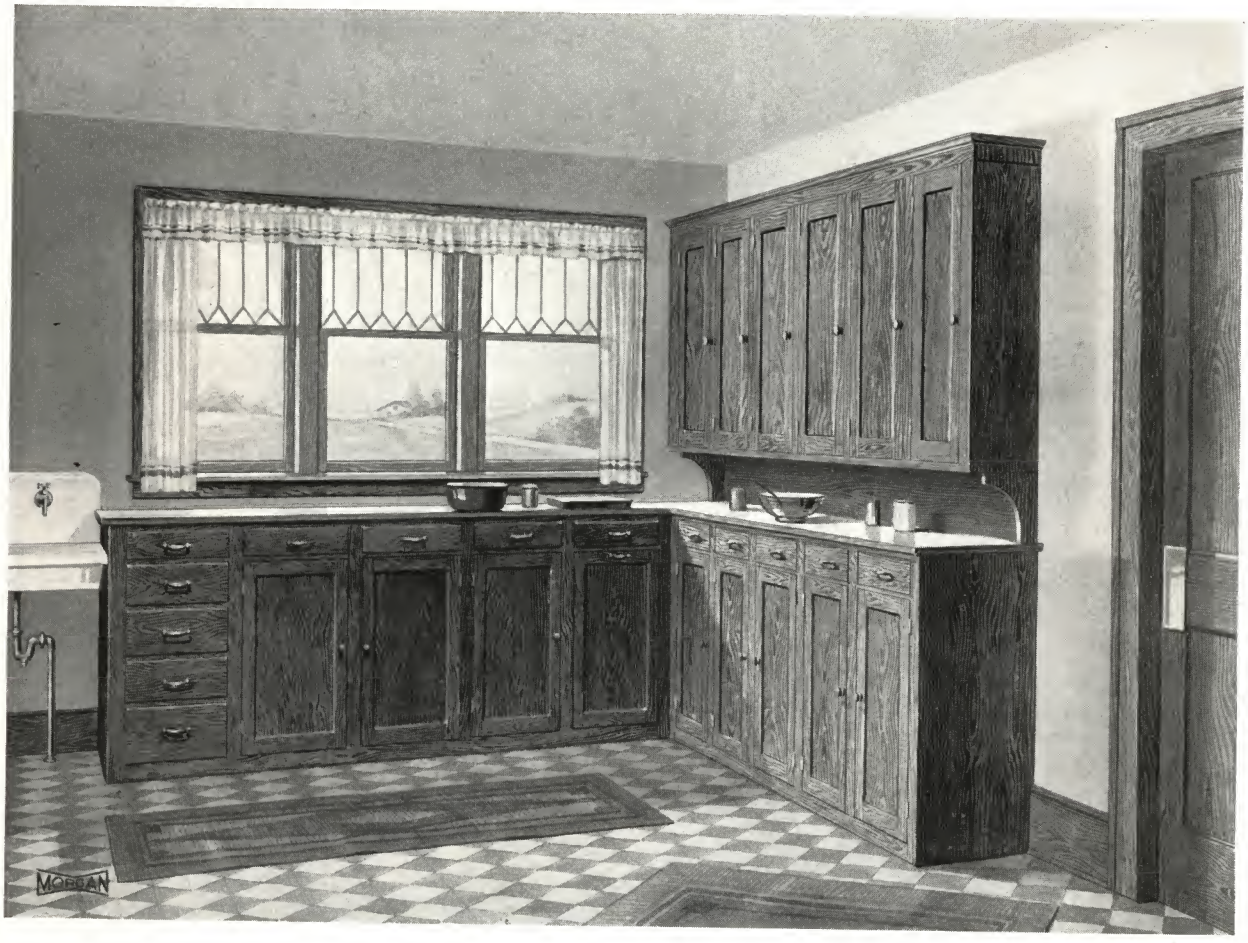
Kitchen M-427

NO KITCHEN ever had too much cupboard room, but the woman who has a kitchen like this will have enough.

Over-all size, 7′ 6″ wide by 8′ 8″ high.

Lower section 1′ 8″ deep with flour bin. Upper section 1′ 2″ deep. Open counter shelf 1′ 2″ high. Doors glazed Double Strength.

Can be used in wall recess if desired.



Kitchen M-428

COOKING and baking would cease to be drudgery in a kitchen like this, with such splendid step-saving arrangement.

Right hand case 7′ 2″ wide by 7′ 0″ high. Lower section 1′ 4″ deep. Upper section 1′ 0″ deep. Height to top of counter 2′ 8″. Open counter shelf 10″ high.

Left hand case 6′ 0″ wide by 2′ 8″ high, 1′ 4″ deep, with flour bin.



Kitchen Cabinet M-429

Size over-all 5′ 0″ x 8′ 6″. Lower section 1′ 4″ deep. Upper section 1′ 0″ deep. Height of counter 2′ 8″. Doors glazed Double Strength. Can be built in wall recess if desired.



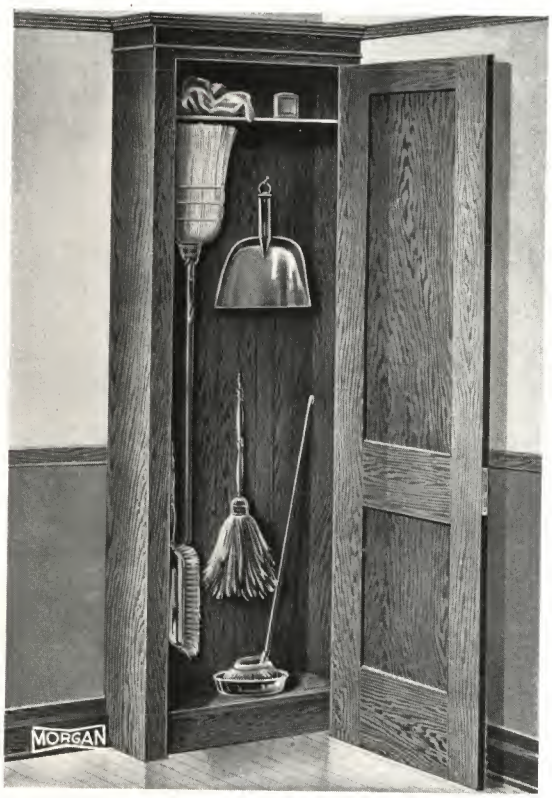
Kitchen Cabinet M-430

Size over-all 4′ 6″ x 7′ 0″.
Lower section 1′ 4″ deep. Upper section 11½″ deep. 2′ 8″ to counter shelf. Open counter shelf 12″ high. Doors glazed Double Strength.
Can also be set in wall recess if desired.



Kitchen Cabinet M-431

Size over-all 6′ 0″ x 7′ 0″, 11½″ deep. Height to top of counter 2′ 8″, open shelf 12″ high. Can also be set in wall recess if desired.



Broom Case M-440

Size over-all 2′ 6″ wide x 7′ 6″ high from floor to top of case, 11½″ deep, 10″ deep inside. Made to set in corner of room. This case can be made to fit in wall recess if desired.



Ironing Board Case M-445

Inside measurement of case, 1′ 5″ wide x 6′ 6″ high, 3½″ deep. Door 1′ 5½″ x 6′ 8″, 1⅛″ thick. Ironing board 1′ 2″ wide x 4′ 8″ long, 13-16″ thick.

The Restful Bedroom

PERHAPS the greatest mistake that may be made in the finishing and furnishing of the bedroom is to over-decorate and over-color it. The bedroom is intended to be a place where one can relax completely, and great care should be taken that no part or parts of it are too noticeable. The hangings, the walls, the rugs, the furniture, and the woodwork should all be in perfect harmony—subdued and restful. We show a number of such designs on the following pages. You will find in them many interesting suggestions which will help you to keep your bedrooms well within the bounds of good taste and good sense.

Wherever possible bedrooms should be located on the sunny side of the house and generous provisions made for natural light and good ventilation. The coloring of the bedroom should be carefully studied.

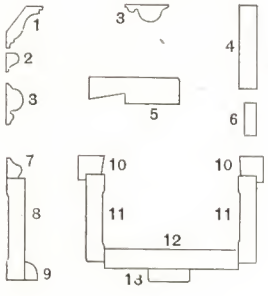


Bedroom M-450

NOTICE how unobtrusively and delicately these walls have been paneled by a small, neat yet inexpensive Morgan moulding. We wish also to call your attention to the mirror door and to state again that every bedroom should have one.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Ceiling Moulding.....M-8623	381
2	Band Moulding.....M-8620	381
3	Panel Moulding.....M-8168	381
4	Window Apron.....M-8641	383
5	Window Stool.....M-8267	386
6	Window Stop.....M-8541	379
7	Base Moulding.....M-8042	375
8	Base.....M-8705	389
9	Base Shoe.....M-8422	397
10	Back Band.....M-8378	391
11	Casing.....M-8308	391
12	Door Jamb, 5½" wide.M-8424	397
13	Door Stop.....M-8542	379

The Door in illustration is Morgan design M-888, Mirror Door, shown on page 273.



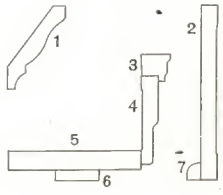
Bedroom M-451

THIS is a quiet, restful room. There has been no attempt toward elaboration or ornamentation. It fulfills all the requirements of a carefully planned sleeping room.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1 Ceiling Moulding	M-8012	373
2 Base	M-8828	397
3 Back Band	M-8387	390
4 Casing	M-8358	390
5 Door Jamb, 5½″ wide	M-8424	397
6 Door Stop	M-8542	379
7 Base Shoe	M-8422	397



The Door in illustration is Morgan design M-700, shown on page 252.

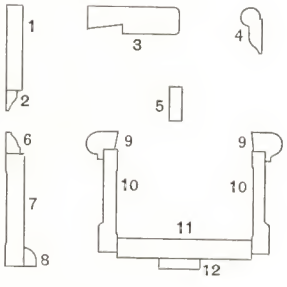


Bedroom M-452

WE SEE in this illustration a well-planned and well-arranged bedroom. Notice that no rugs extend under the dainty twin beds. This is sensible. It makes it easier to move the beds about for making, or for cleaning the floor.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1	Window Apron.....M-8641	383	7	Base.....M-8705	389
2	Cove Moulding.....M-8059	376	8	Base Shoe.....M-8422	397
3	Window Stool.....M-8267	386	9	Back Band.....M-8378	391
4	Picture Moulding.....M-8263	383	10	Casing.....M-8359	390
5	Window Stop.....M-8541	379	11	Door Jamb, 5½" wide.M-8424	397
6	Base Moulding.....M-8535	375	12	Door Stop.....M-8542	379

The Door in illustration is Morgan Colonial design M-712, shown on page 260.



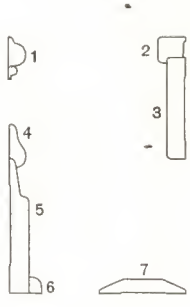
Bedroom M-453

ALTHOUGH this is a luxurious chamber you will observe that no detail is glaring. All is subdued and quiet—from the simple, delicate moulding which forms the wall paneling to the dainty hangings which grace the cheerful French Doors.

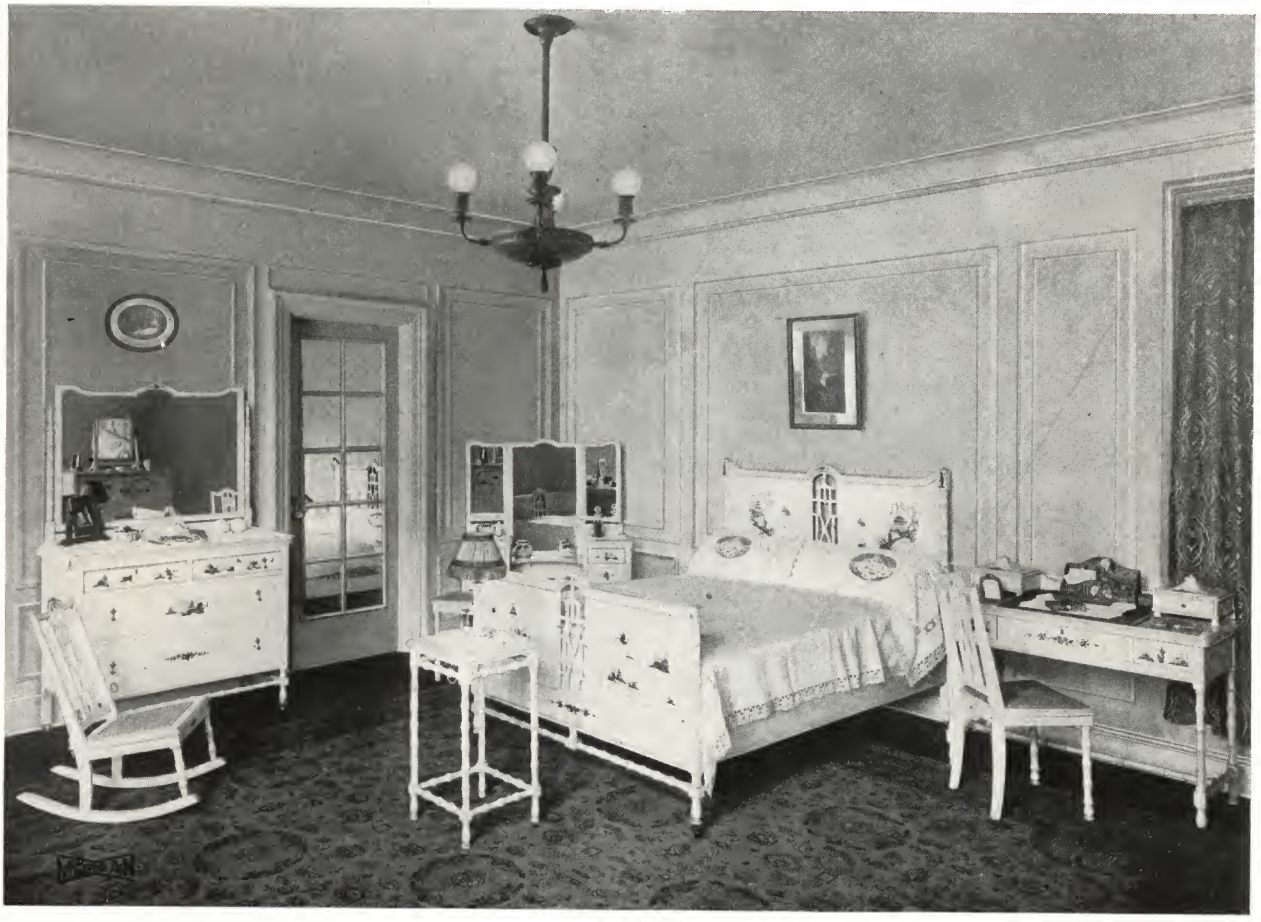
Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1 Panel Moulding	M-8168	381
2 Back Band	M-8378	391
3 Casing	M-8309	391
4 Base Moulding	M-8740	396
5 Base	M-8741	396
6 Base Shoe	M-8422	396
7 Threshold	M-8278	387

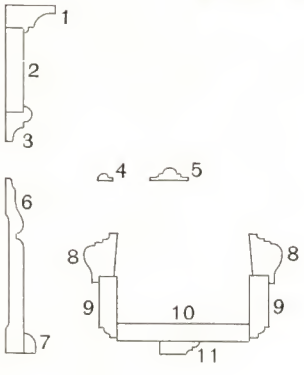


The Door illustrated is special. Any of Morgan Standardized French Doors could be substituted.



Bedroom M-454

YOU cannot make a mistake by doing the entire walls, ceiling and woodwork of your bedroom in white enamel, as in the room shown above. Here again a Morgan moulding forms the paneling of the walls.



Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1 Cornice Cap	M- 454	171
2 Cornice Facia	M-8394	384
3 Band Moulding	M- 454	171
4 Small Panel Moulding	M-8075	376
5 Large Panel Moulding	M-8140	380
6 Base	M-8426	397
7 Base Shoe	M-8422	397
8 Back Band	M- 454	171
9 Casing	M-8712	390
10 Door Jamb, 5½″ wide	M-8424	397
11 Door Stop	M-8095	379

The Door in illustration is Morgan design M-727, shown on page 264.



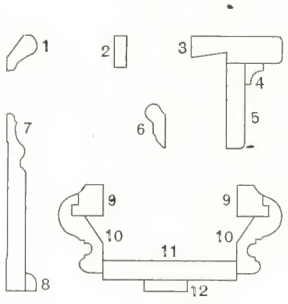
Bedroom M-455

THE wall effect shown here is in good taste only when the room is fairly large and when it has a high ceiling; otherwise, it is apt to make the room appear smaller.

Wookwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Ceiling Moulding.....M-8031	375	7	Base.....M-8426	397
2	Window Stop.....M-8541	379	8	Base Shoe.....M-8422	397
3	Window Stool.....M-8267	386	9	Sub-casing.....M- 455	172
4	Cove Moulding.....M-8060	376	10	Casing.....M- 455	172
5	Window Apron.....M-8641	383	11	Door Jamb, 5½″ wide..M-8424	397
6	Picture Moulding.....M-8263	383	12	Door Stop.....M-8542	379



The Door in illustration is Morgan design M-705, shown on page 256.

The Sanitary Bathroom

BEFORE planning the bathroom for the home of your dreams, it would be well to refer again to that subject in the article "A Woman's Thoughts About a Home." It contains much valuable advice for making and keeping the bathroom sanitary. In addition to the usual considerations of the immaculate finishing of walls and woodwork, and proper lighting and ventilating facilities, ample drawer room for bathroom linen and a linen chute should be included. Also, many find the bathroom to be a practical place for a mirror door. After studying the suggestions on the pages which immediately follow, be sure to read carefully the valuable article on pages 182, 183 and 184.

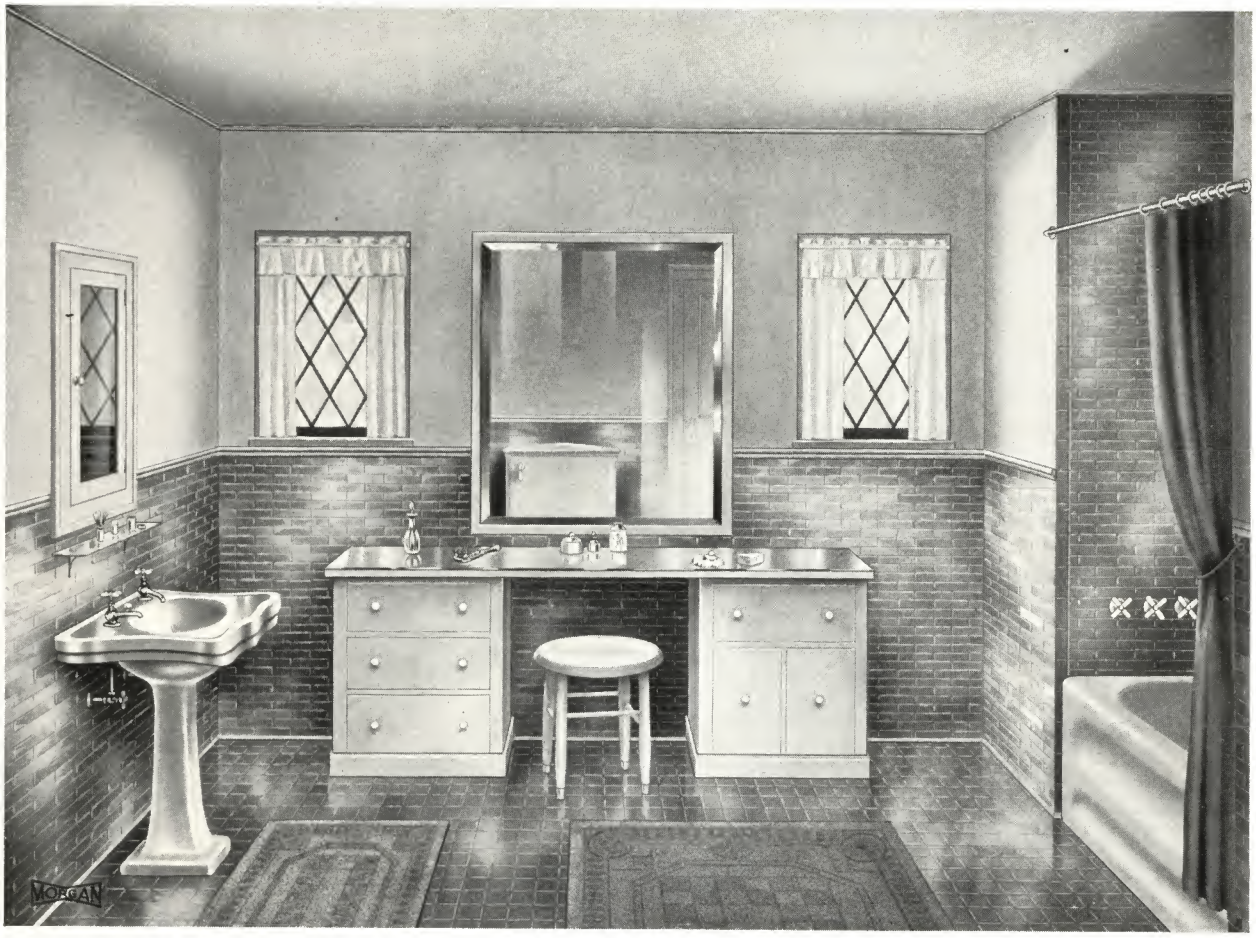


Bathroom M-475

HERE is a bathroom that will save time and we venture it will save tempers, too. When the fresh towel or wash cloth is needed, it will be found neatly folded away in one of the handy cabinets. And the bottom compartment of the medicine cabinet may be reserved exclusively for "his" shaving utensils.

Size over-all of cases at right and left of lavatory is 1′ 6″ wide, 3′ 10″ high, 8″ deep. Can be set in wall recess if desired.

Size over-all of medicine cabinet is 1′ 10″ wide, 2′ 10″ high, inside depth 3¼″. Rough opening in wall 1′ 8″ x 2′ 4″. Size of mirror 14″x18″.



Bathroom M-476

THE bathroom shown above, with its large mirror and handy dressing cabinet, will appeal especially to "Milady." Note how the tub is built into a recess. This is a practical arrangement.

Size over-all of dressing table is 5′ 0″ wide, 2′ 6″ high, 1′ 4″ deep, opening under table 1′ 8″ wide.

Size of mirror above dressing table is 32″ wide x 40″ high.

Size over-all of medicine case is 2′ 1″ wide, 2′ 8″ high, inside depth 3¼″. Rough opening in wall 1′ 8″ x 2′ 3″ x 4⅜″. Size of mirror 14″x20″.



Bathroom M-477

THIS shows another Morgan Standardized Cabinet for the bathroom. Note also the mirror door. Every bathroom should have one.

Case made in two sections. Size over-all of linen case at bottom is 1′ 10″ wide, 3′ 6″ high, 10″ deep.

Size over-all of medicine case at top is 1′ 10″ wide, 3′ 2″ high, inside depth 3¼″. Rough opening for medicine case 1′ 8″ wide x 2′ 11″ high x 4⅜″ deep. Size of mirror 14″x28″.



Bathroom M-478

NO BATHROOM is complete without a linen case or closet of some sort. The one shown above is unusually roomy.

Size over-all of linen case set in corner is 2′ 6″ wide, 8′ 2″ high, 10″ deep. Can also be set in wall recess if desired.

Size over-all of medicine case is 2′ 0″ wide, 3′ 0″ high, inside depth 3¼″. Rough opening in wall 1′ 10″ wide, 2′ 10″ high, 4⅜″ deep. Size of mirror 14″x20″. Size of clothes chute door 12″ wide x 14″ high.



Bathroom M-479

IN ADDITION to the Morgan mirror and cases we show here a Morgan clothes chute, through which soiled linen is dropped to the laundry below.

Size over-all of linen cases at right and left of lavatory is 1′ 8″ wide, 3′ 6″ high, 10″ deep.

Size of mirror above lavatory 60″x12″. Size of clothes chute door 1′ 2″ wide x 1′ 6″ high. Size of seat 1′ 6″ wide, 1′ 0″ deep, 1′ 6″ high.



Medicine Cabinet M-490

Size over-all of medicine cabinet is 2′ 0″ wide, 2′ 6″ high, inside depth 3¼″.

Size of rough opening 1′ 10″ wide, 2′ 4″ high, 4⅜″ deep. Size of mirror 14″x14″.

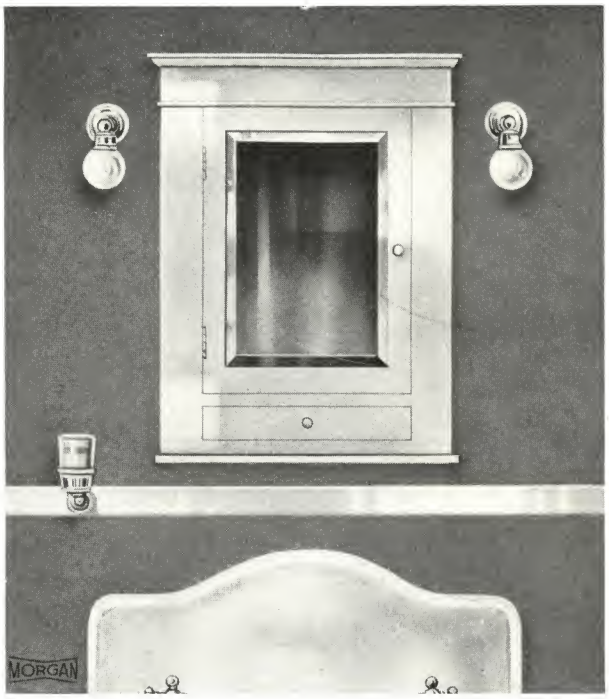


Medicine Cabinet M-491

Size over-all of medicine cabinet is 2′ 0″ wide, 2′ 10″ high, inside depth 3¼″.

Size of rough opening 1′ 10″ wide, 2′ 4″ high, 4⅜″ deep. Size of mirror 14″x20″.

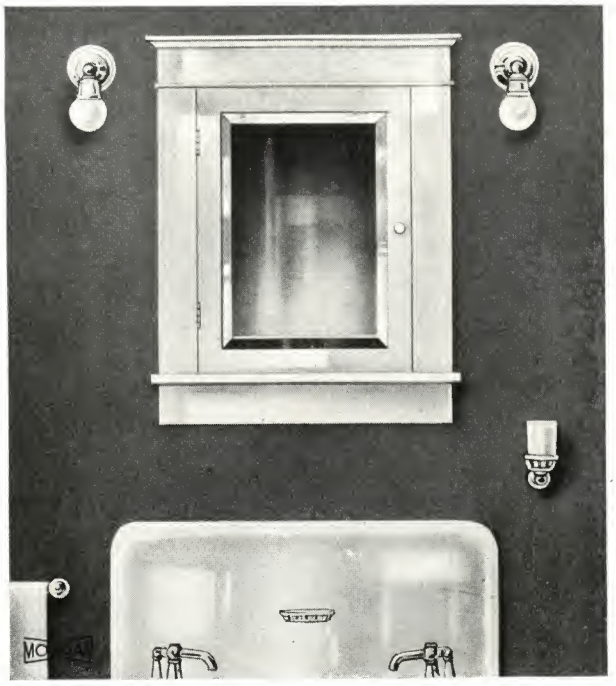
Size of shelf under case 2′ 0″ long, 3½″ wide, brackets 3½″x4″x¾″ thick.



Medicine Cabinet M-492

Size over-all of Medicine Cabinet is 2′ 0″ wide, 2′ 10″ high, inside depth 3¼″.

Size of rough opening 1′ 10″ wide, 2′ 6″ high, 4⅜″ deep. Size of mirror 12″x18″.



Medicine Cabinet M-493

Size over-all of Medicine Case is 2′ 0″ wide, 2′ 8″ high, inside depth 3¼″.

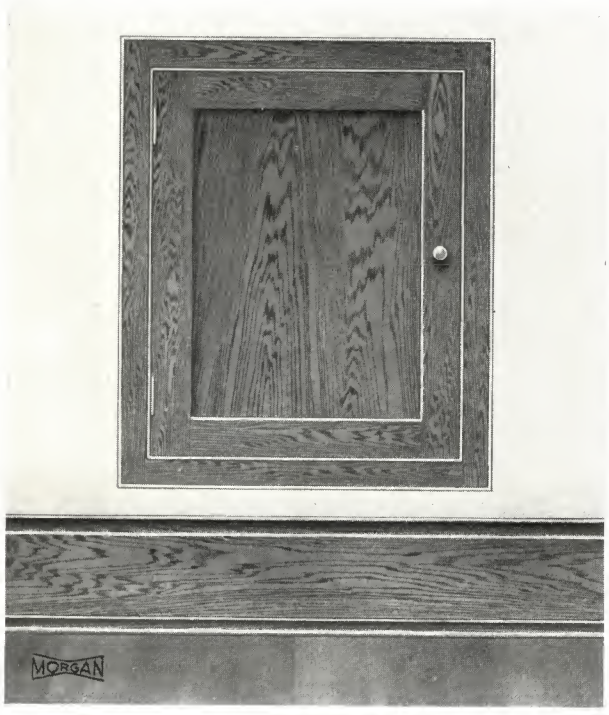
Size of rough opening 1′ 10″ wide, 2′ 2″ high, 4⅜″ deep. Size of mirror 14″x18″.



Medicine Cabinet M-494

Size over-all of Medicine Cabinet is 1′ 10″ wide, 2′ 5″ high, inside depth 3¼″.

Size of rough opening 1′ 6″ wide, 2′ 1″ high, 4⅜″ deep. Size of mirror 12″x18″.



Clothes Chute Door M-497

Size of Clothes Chute Doors is optional.
We suggest making them not less than 12″ wide.

The Comfortable, Sanitary Bathroom

Written for "Building With Assurance"
By The Standard Sanitary Manufacturing Company
Pittsburgh, Pa.

THE Bathroom of the Modern Home represents durability, attractiveness and economy—economy in price and economy in the time required to keep it in immaculate condition.

Money cannot be invested to better advantage than in a sure source of health and convenience to the entire household. The bathroom equipment should be given the same careful thought and attention as any other home furnishing, and it is well to visit showrooms maintained by manufacturers in all of the larger cities, or write to them for information and literature that you may be guided in a judicious selection of fixtures.

No other part of the house possesses the charm peculiar to the ideally equipped bathroom. The progress in the manufacture of modern sanitary plumbing fixtures—the improvements in design—and the beauty of the ware, with its lustrous surface in combination with the tile floor and walls, makes the room of Home Health and Comfort one of the most attractive rooms in the house.

Built-In Bath

The bathroom with built-in recess bath represents the highest sanitary efficiency. A few years ago when the enameled all over built-in bath was new, it was looked upon as more or less of a novelty, but it has so well established itself, that it is now a part of every bathroom of the thoroughly modern type.

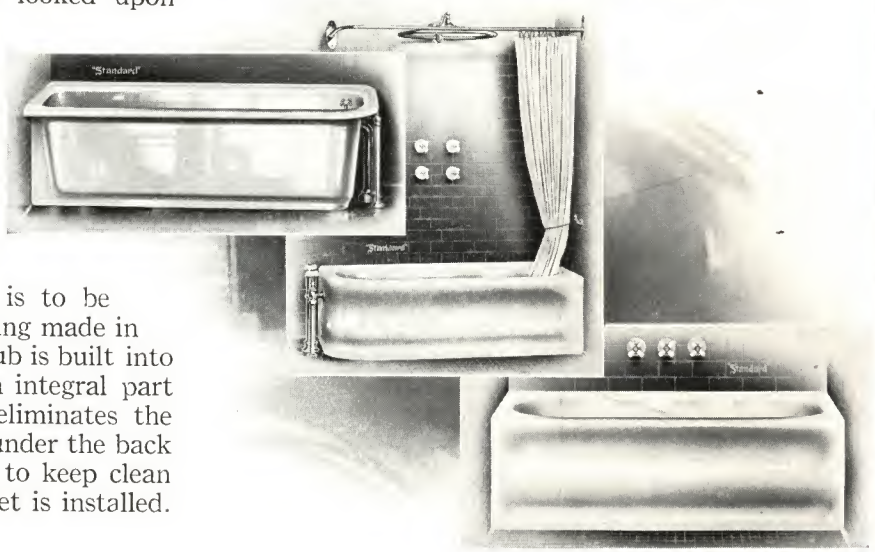
The built-in bath tubs are five inches lower than the old pattern tubs on feet, consequently much easier to get into and out of. If the bathroom is to be tiled, there is a considerable saving made in tile and labor, as the new style tub is built into the wall and floor, making it an integral part of the house. A built-in tub eliminates the accumulation of water and dirt under the back of the tub, which is so difficult to keep clean where the old pattern tub on feet is installed. The additional cost of the built-in bath tub is more than offset by attractive and cleanly appearance, and by the assurance of long years of service.

The built-in bath is made in several designs and sizes and is furnished to be built into a recess or at right or left hand corner. Wherever possible, the bathroom should be arranged so that the supply and waste fittings for the tub can be concealed in the side of the partition.

Shower Bath

The exhilarating pleasure and convenience derived from a shower bath has made it a necessary part of the equipment of a complete bathroom. Shower bath units are constructed in a great variety of designs and sizes. The mixing valve, controlling the temperature of the water with a lever, enables the user immediately to obtain any temperature desired.

In many homes where it was once considered sufficient to have only a bath tub, shower baths are now being installed with the bath tub. The shower head is adjustable, so that the spray of water is directed as desired, and can be prevented from wetting the hair. The built-in shower has a shampoo, so that women need no longer consider washing their hair an ordeal, when this fixture can be so readily and

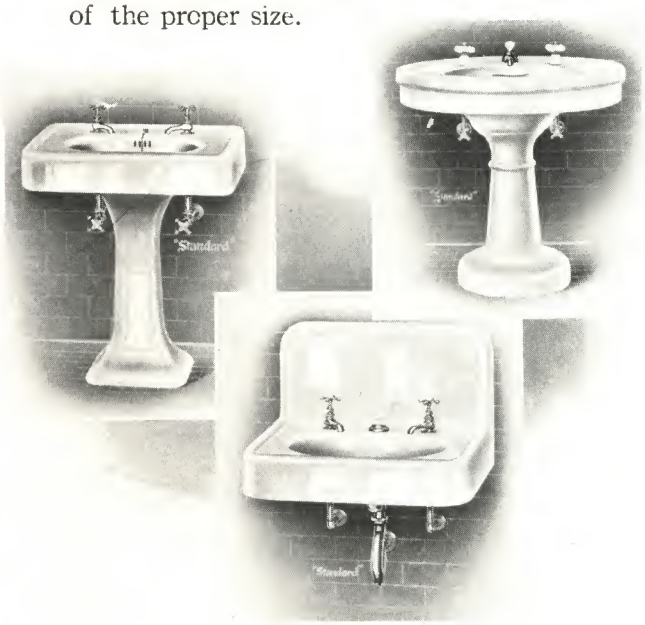


inexpensively installed over the side of a built-in bath tub.

The ordinary house range boiler will supply only a limited amount of hot water, and its temperature soon declines to a minimum. For this reason, and for the best service, an instantaneous gas heater is recommended with as direct a connection to the shower as possible. In this way, a sufficient quantity of hot water is supplied and it has the added advantage of being constant and even in temperature.

Lavatories

The manufacturers are producing a wide variety of designs and sizes of lavatories, or washstands, to suit every individual taste and requirement. The pedestal lavatories of enameled iron or vitreous china are considerably in demand for the better class of residence work, and this type, with plain straight lines and simple design, is most popular. A feature being adopted quite generally is the Combination Water Supply fitting, which consists of two china handle controls for the hot and cold water, supplying the mixed tempered water through one spout, permitting the user to wash in running water. Recently the manufacturers have made this spout an integral part of the top slab of the washstand, eliminating practically all exposed nickel work. In selecting the lavatory, the type and design of the bath tub should be considered, so that the fixtures will harmonize properly. The size of the bathroom itself is quite a factor in the selection of fixtures of the proper size.



Where lack of space will not permit the use of a pedestal lavatory, lavatories of the wall hanging type, with integral back, can be procured.

The Toilet

Of all the plumbing fixtures, there is none which should be more carefully selected than the toilet, one reason being that its principal operating mechanism is permanently immersed in water and should therefore be of the very best quality heavy brass, successfully to withstand the corrosive action of the water in many localities. Another reason is the important sanitary function the toilet must perform. The tank and bowl should be constructed of hard-fired vitreous china, and substantial in design. The extended front lip with open extended front seat is now being recognized for its many sanitary advantages and is being adopted quite generally. Closet seats are now being furnished with a guaranteed white finish, which will not discolor or chip.



The average purchaser is expected to know or understand little of the operation or mechanism of water closets and unwittingly errs in the selection of a toilet more often than in that of any other plumbing fixture. The error is discovered only after the installation of a toilet which proves entirely unsatisfactory and continues to be a source of trouble and expense.

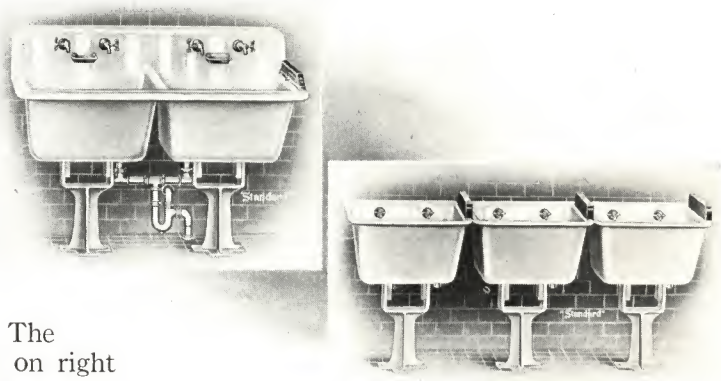
Accessories

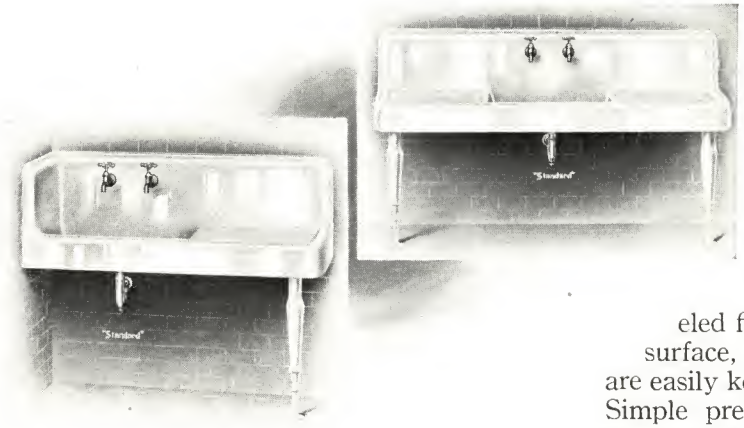
A medicine cabinet or wall mirror adds to the attractiveness and convenience of the bathroom. Glass shelves, towel bars, tumbler holders, soap holders, etc., are now made of vitreous china and white finished cast brass and iron, and the arrangement of these trimmings over the various fixtures should be made with a view of harmonizing with the general appearance of each fixture. If you have tile walls in your bathroom, it is possible to get towel bars and soap dishes which fit directly into the wall.

Kitchen Sink

The sink now in universal demand is a "one-piece" sink; the basin, drainboard and

back are made in one piece. The old style sinks, with loose back and drainboards (generally of wood), with consequent crevices and joints, were unsanitary and difficult to keep clean. The "one-piece" sink overcomes these objections and safeguards the health of your family, when the food is prepared. IT CAN BE ADJUSTED TO ANY DESIRED HEIGHT. The ordinary kitchen sink is set too low. The integral drainboards can be furnished on right or left side, or on both sides. A rubber mat can be placed on the drainboard, minimizing the breakage of dishes. A supply fitting for kitchen sinks is now being furnished, by which the hot and cold mixed water is drawn through one spout, of the swing type, which can be swung to the side and out of the way, while working in the sink.





Culinary Table

A snow white durable table without legs. This table is not a plumbing fixture, but a piece of kitchen furniture. It is made of porcelain enameled iron (the same material used in the kitchen sinks and built-in bathtubs), made all in one piece without a crack or crevice. One side is made perfectly level—the other side has a slight depression, so that this part makes an ideal mixing place. The table is fastened to the wall by strong invisible hangers, by means of which the table can be set at any desired height.

Laundry Trays

The proper plumbing equipment for the basement or laundry room consists of a battery of trays—two, preferably three tubs—made of white enameled iron or vitreous china, with wringer bases. Trays made of this material retain their color and finish and are the most sanitary. Cheaper trays of composition material (stone, slate, etc.) do not present as attractive an appearance, nor do they combine the same sanitary and durable qualities. As these fixtures are used daily for years, a quality fixture should be selected.

CARE OF PLUMBING FIXTURES will repay you many times in lengthened service. Vitreous china and porcelain enameled fixtures have a beautiful white glossy surface, free from stains and blemishes, and are easily kept immaculately white and clean. Simple precautions, however, must be exercised not to destroy this surface by the use of gritty powders, etc. With ordinary care, it will last a lifetime.

Installation

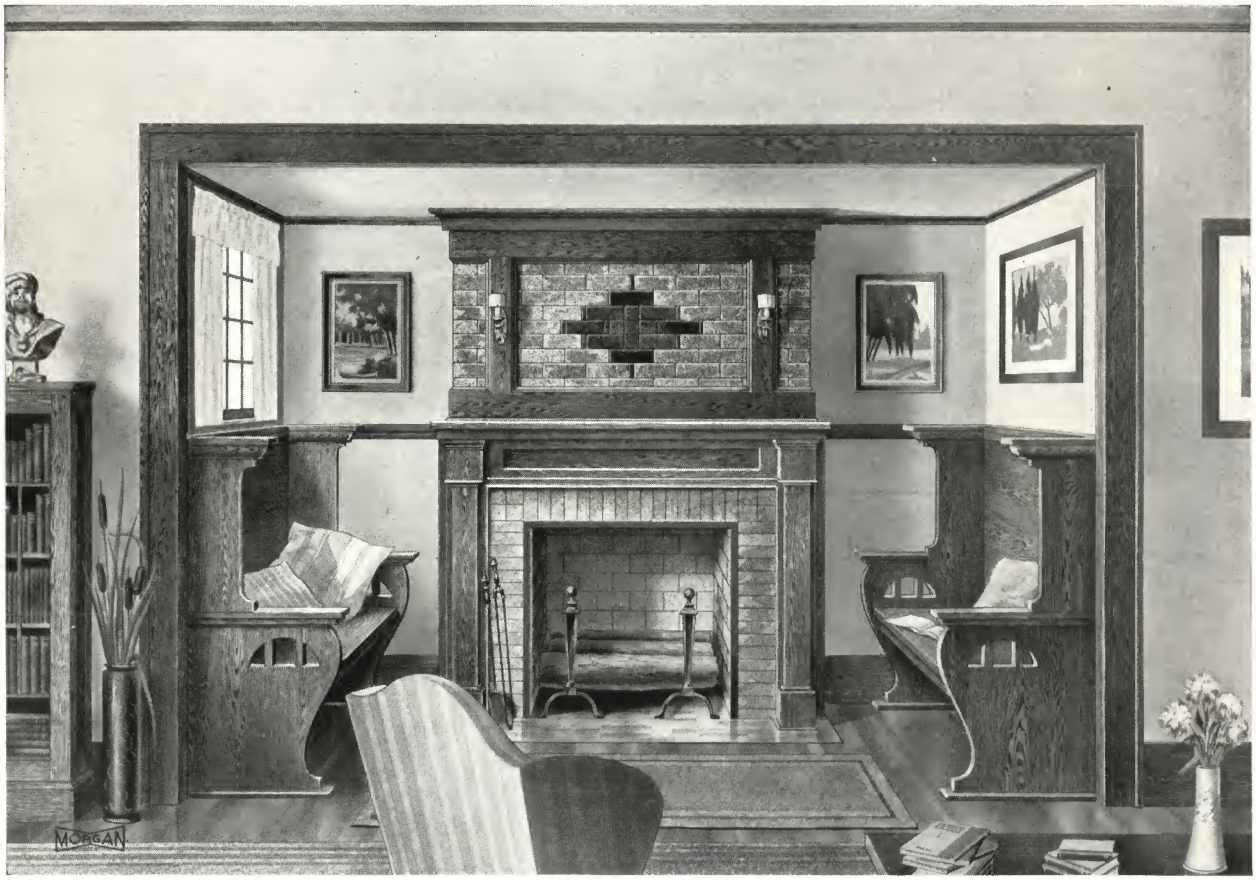
Plumbing fixtures should always be installed by a competent plumber. It is often dangerous to the health of your family to have unqualified persons do the necessary roughing in and connecting of the fixtures. Complete specifications and description of the work and the fixtures should be included in your plumbing contract.

Any manufacturer of plumbing fixtures will gladly prepare, without cost, complete specifications of fixtures for you, including pictures of the fixtures suggested. In this way, you will obtain the benefit of their knowledge and experience, which in the past has solved many problems difficult for persons less familiar with plumbing.

Fireplaces, Bookcases, Window Seats, Cozy Corners and Radiator Covers

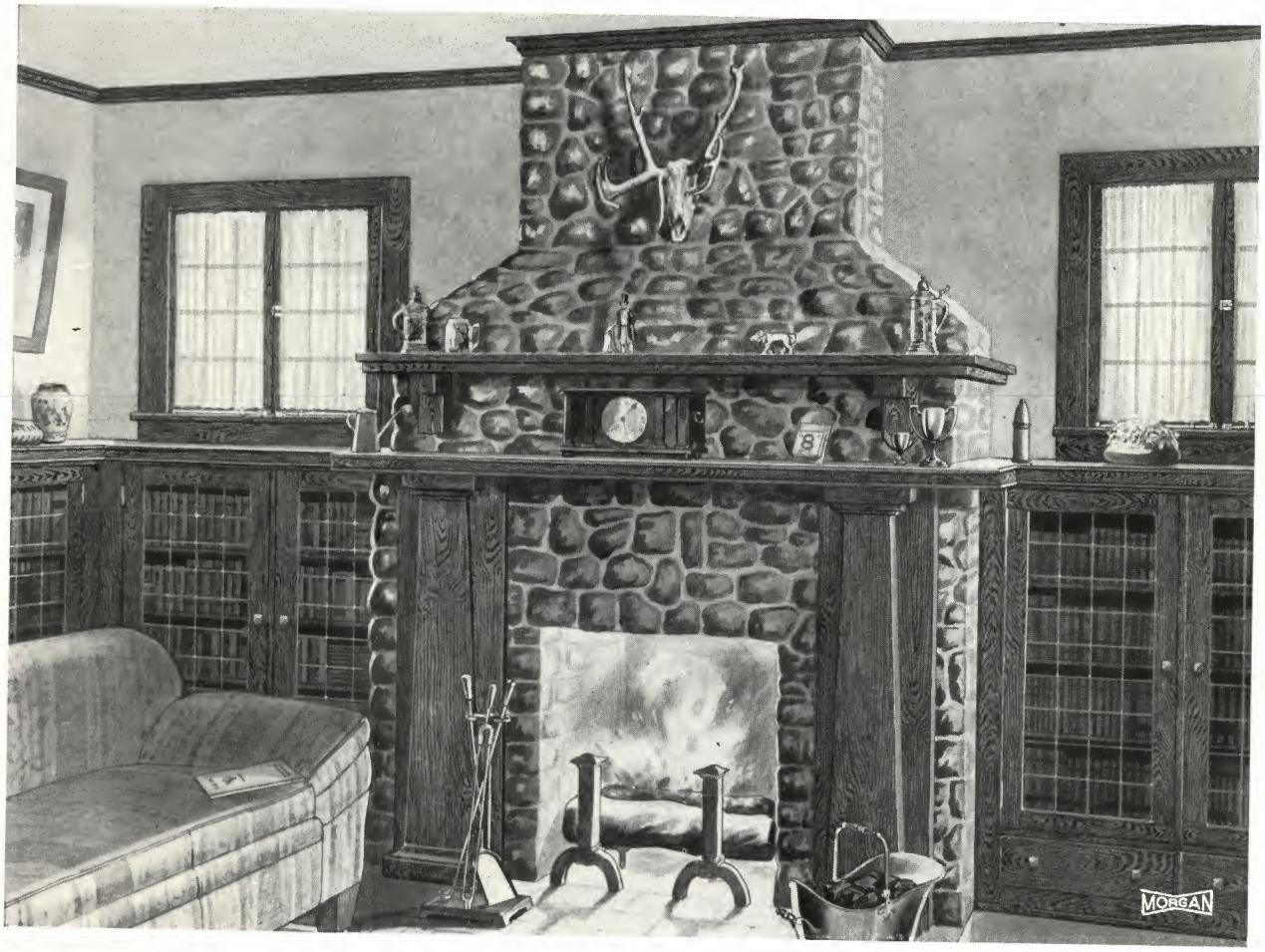
NATURALLY it is the smaller items, such as Fireplaces, Bookcases, Window Seats, Cozy Corners, Radiator Covers, etc., which complete the coziness and comfort of our home. In fact, the fireplace and mantel can be made a very interesting feature in the home. Likewise, the built-in bookcase is a worthy and useful addition to the plan. Then, too, comfortably upholstered window seats and attractive cozy corners can be very effectively placed in the more barren spots. The uncovered Radiator always mars the appearance of a room. The artistic Radiator Cover overcomes this disagreeable item.

We have designed all of these articles with great care and we show a fine line on the succeeding pages. They contain many suggestions for making your home cozier and more attractive at only a slight additional expenditure.



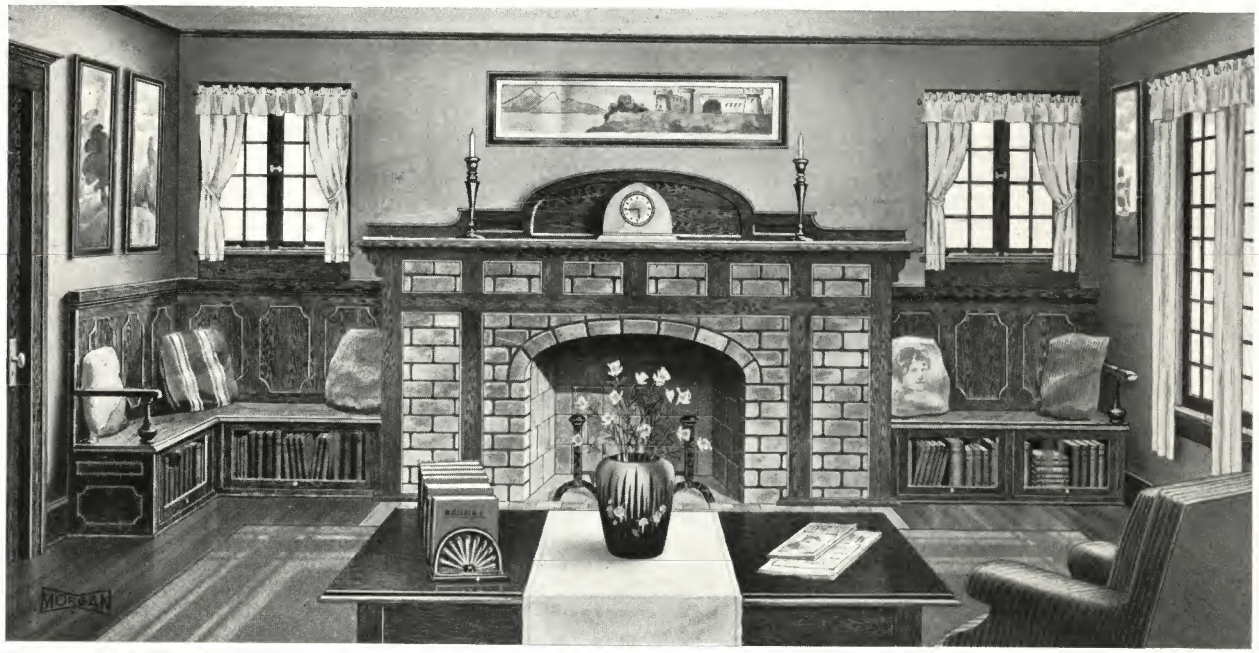
Fireplace M-500

A FIREPLACE nook like this fairly radiates comfort. We can easily imagine it one of the popular and most used spots in the home—especially on wintry nights when the crackle and glow of a log fire would make one content to stay inside. If you will turn to the home plans in the front of this book, you will find a number which provide space where such a nook would be very effective.



Fireplace and Bookcase M-501

THIS design will appeal to those who like to have their favorite books close at hand. Notice especially the unusual amount of book room and the drawers which are provided under each section of shelves. The casement windows above swing in—permitting ample light and ventilation.



Fireplace, Bookcase and Seats M-502

WE THINK this is one of the most attractive fireplace and seat designs we have. Particularly note the artistic paneling throughout this design. By this arrangement the fireplace is made to harmonize with the rest of the room. This design contains another good suggestion also—that is, making use of the space under seats for books, magazines, etc.



Fireplace and Bookcase M-503

THIS illustration shows more clearly than some the importance of woodwork in a room. The whole beauty of this room can be credited to the woodwork. The artistic paneling above the mantel, with its neat candelabra, makes a wonderful background for the favorite painting. The ceiling beams, the casement windows, the bookcases, the mantel shelf and the seat, all harmonize and combine to make this an unusually attractive, as well as a practical and useful design.



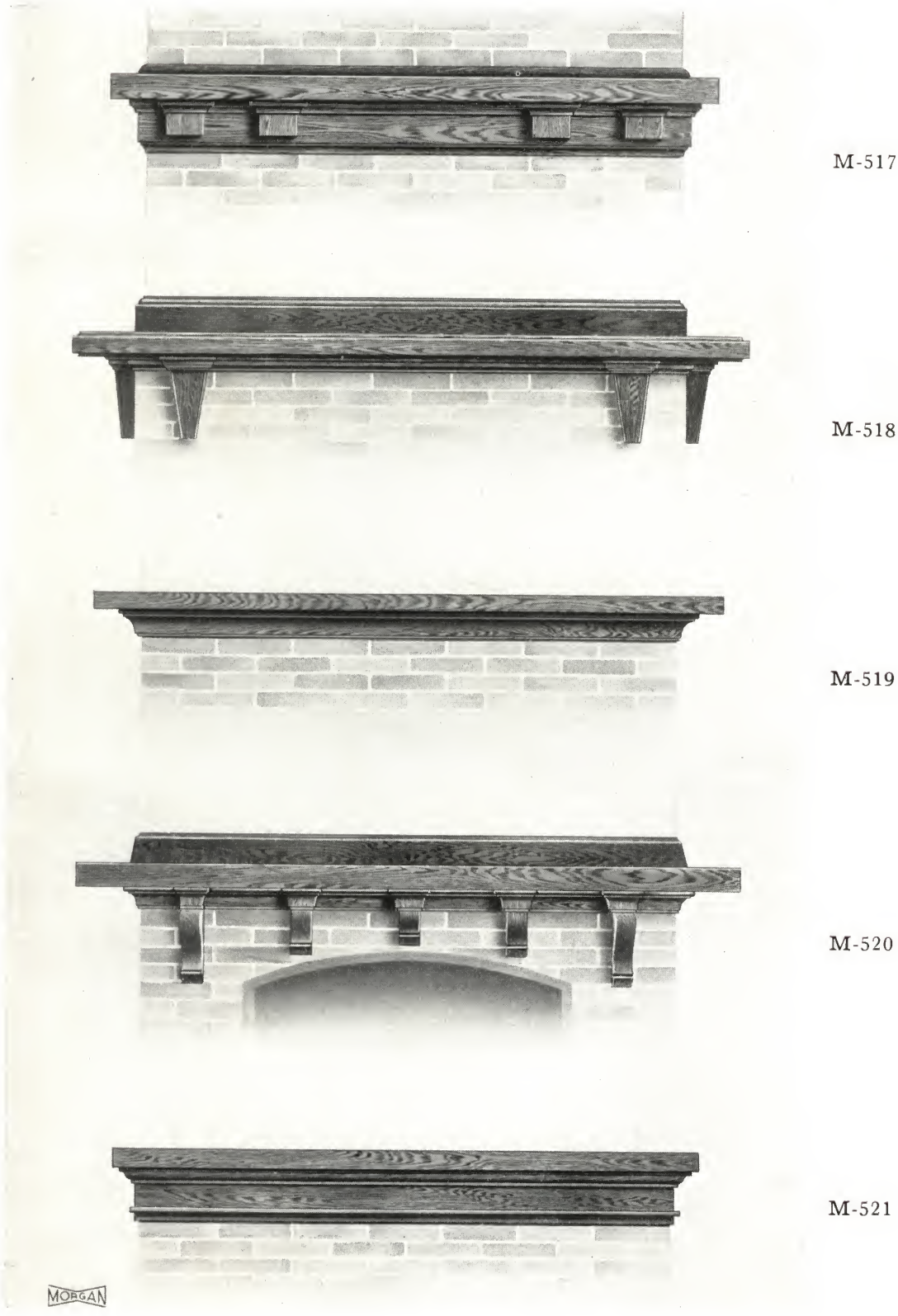
Fireplace and Bookcase M-509

THIS is not a large or an expensive design. But it would be hard to find a more artistic or useful one. Perhaps this is exactly the fireplace which would harmonize with your home.



Fireplace M-512

THIS neat Colonial pattern—plain but artistic—is especially appropriate for a Colonial bedroom.



Mantel Shelves

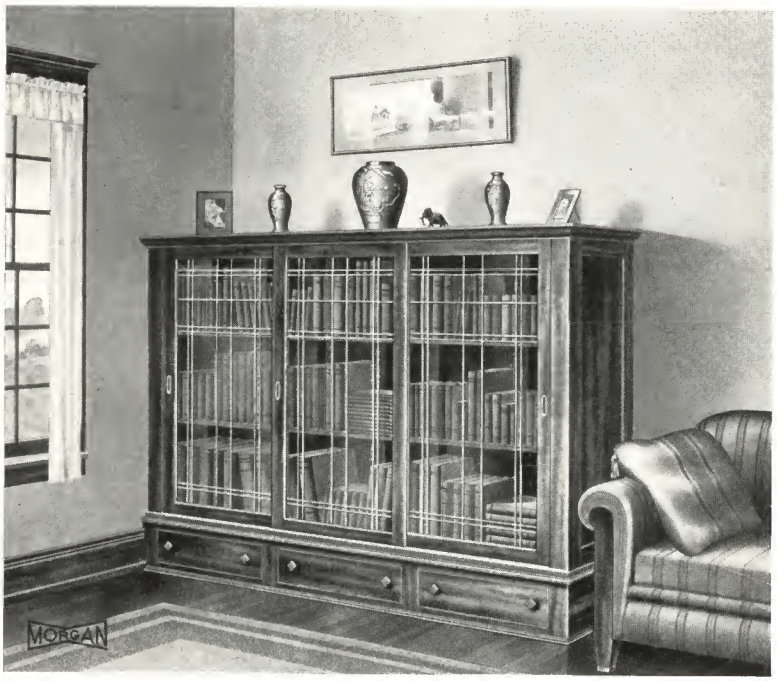
HERE are several additional mantel shelves of very latest designs which we can furnish in any wood and which can be finished to match any woodwork.



Bookcase M-525

HERE is an attractive Morgan Standardized design that will appeal to those who possess a large library or who realize the necessity of ample book room. Every home should have a desk of some sort. The desk section shown here provides a good place for keeping papers and correspondence.

Notice also how the case beneath the window seat has been made to match the bookcase.



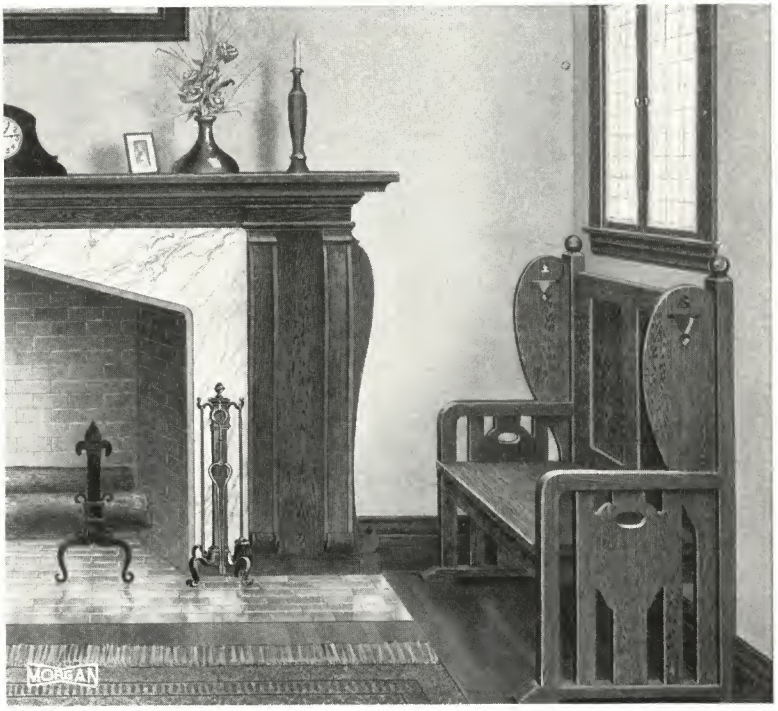
Bookcase M-526

BOOKCASES to match the woodwork of the room are becoming more and more popular. This one can be furnished in any size and in any wood.



Bookcase M-527

HERE is another Morgan Standardized Bookcase, which can be supplied in any size and to match any interior trim.



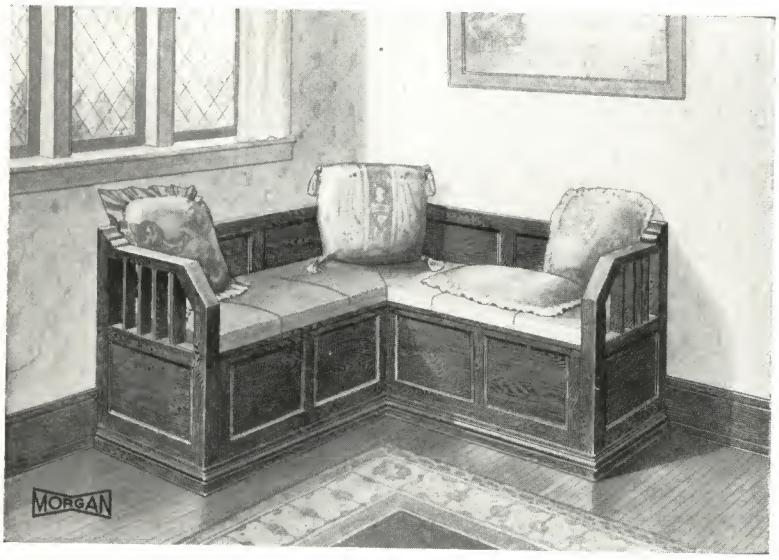
Seat M-535

THIS seat and fireplace is designed especially for rooms of Craftsman or Mission styles.



Window Seat M-536

HERE we see that an offset or jog in the wall can be transformed into an attractive and useful nook by the use of a seat like this.



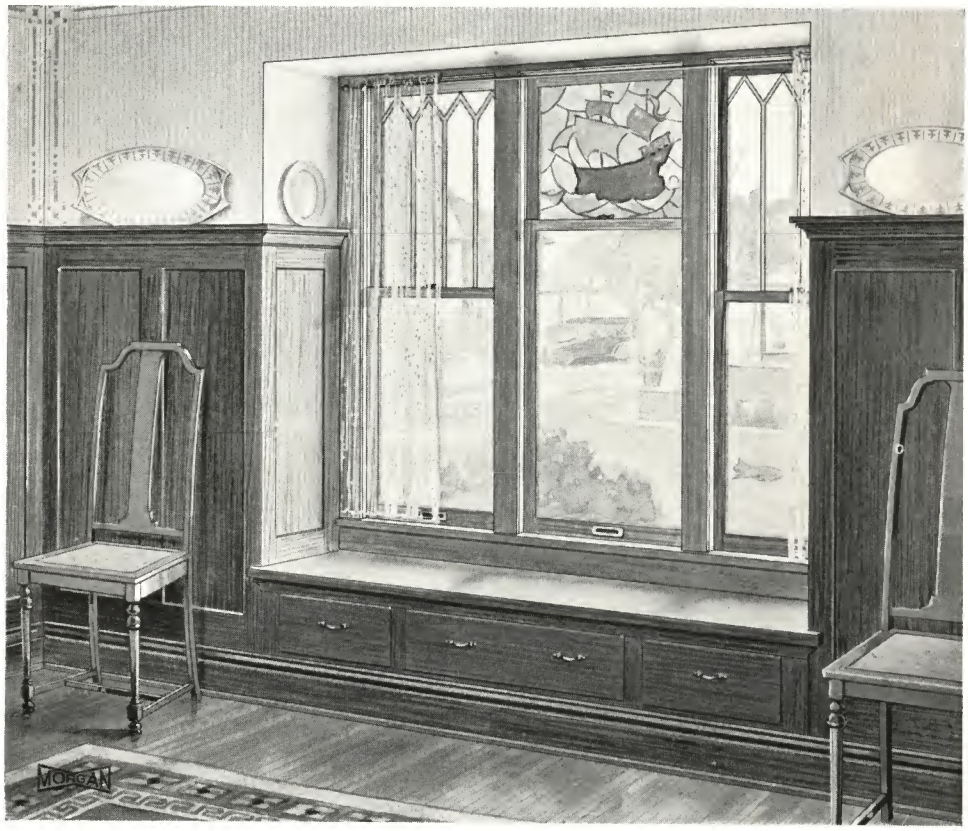
Cozy Corner Seat M-537

SO OFTEN there is a rather barren looking corner which can be made a cozy one by installing a comfortable, inviting seat, like the one shown above.



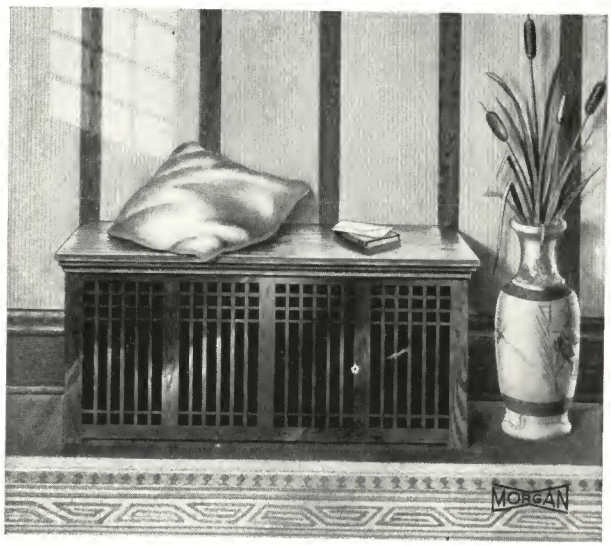
Cozy Corner Seat M-538

NOTICE the three drawers under the seat and the useful corner compartment in this artistic design.



Window Seat M-539

AN ATTRACTIVE window seat and three drawers to match the wall paneling.



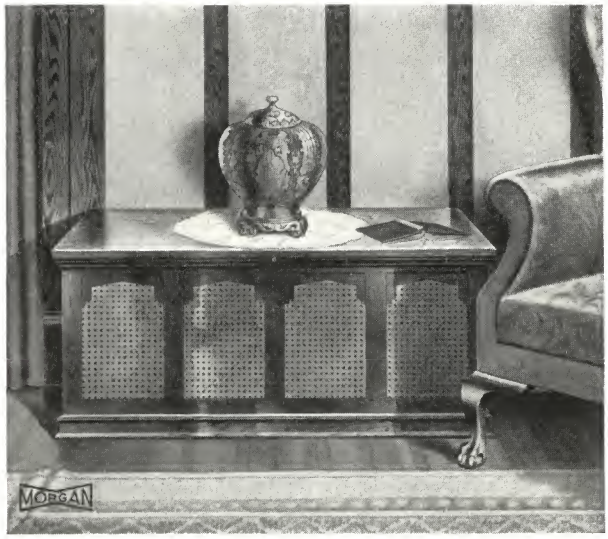
Radiator Cover M-543

THIS shows how a radiator may be made a thing of beauty by the use of a Morgan radiator cover.



Radiator Cover M-544

AN ARTISTIC cover for a radiator of the high type.



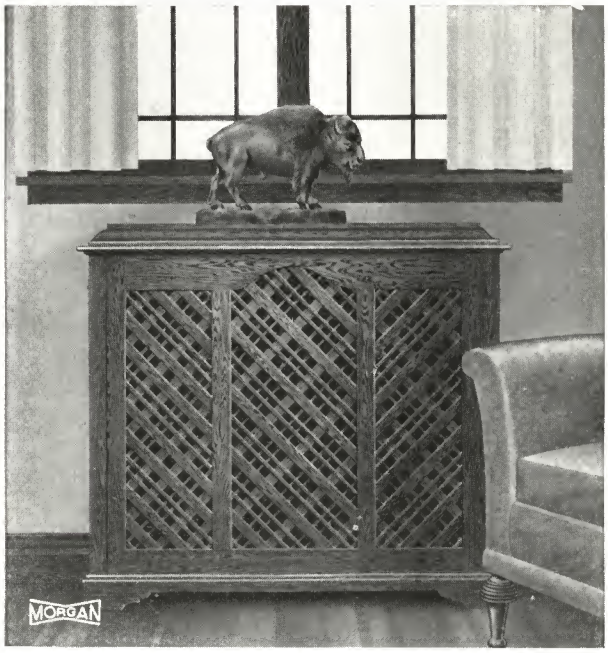
Radiator Cover M-545

WHO would guess that this beautiful "chest" is really a radiator cover?



Radiator Cover M-546

ANOTHER Morgan Standardized design that can be furnished in any wood and size.



Radiator Cover M-547

WHY mar your room by the presence of an unsightly radiator when these covers are so easily available?

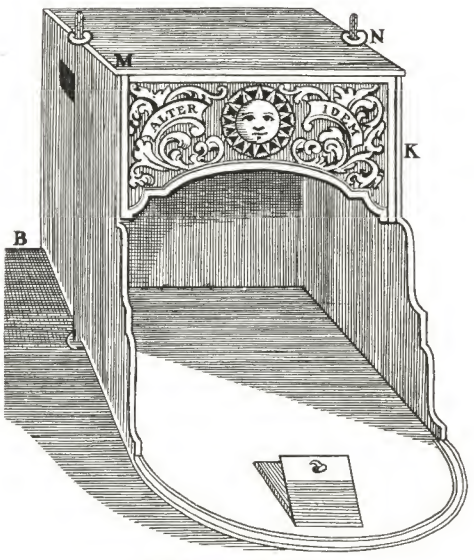
Development of Home Heating

Prepared Especially for "Building With Assurance"
By Crane Company, Chicago

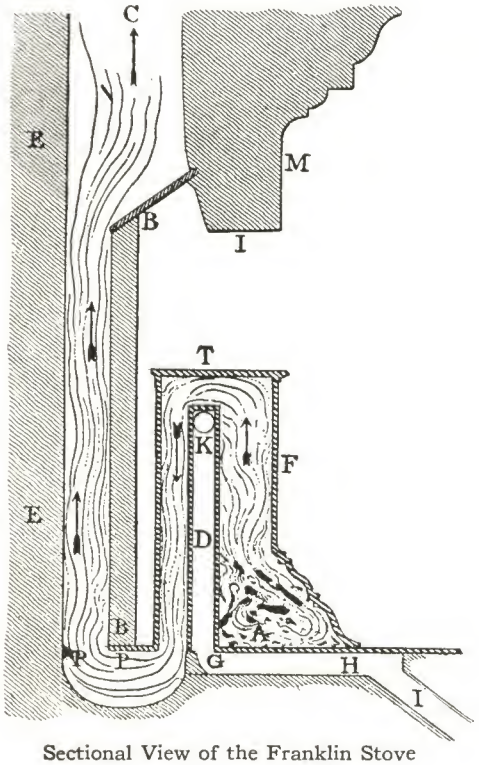
MAN made his first efforts to improve the comforts of heating the home when he put in a chimney to draw off the smoke which previously was allowed to spread through the home.

One of the first types of heating stoves was made by Benjamin Franklin in 1744. This stove, constructed after the design of the fireplace, was made of iron and stood out from the wall. Wood was the fuel used.

This stove by its arrangement gave direct heat from the flame through the iron of the frame. The next improvement was the installation of a front incasing the fire, so that the room was heated entirely through the iron walls of the stove. This change gave us the modern stove which has been developed in innumerable ways until at present we have the modern heating and cooking ranges. Man



The Franklin Stove



Sectional View of the Franklin Stove

next sought to improve the ventilation of his home and decided to put the stove in the basement, circulating the air from the outside through what we call a furnace. The air circulating around this confined stove rose through ducts and registers to the floors above. You can readily see by the illustrations on page 200 the improvements in seventy-two years.

The average home builder has only a general knowledge of home heating. He should secure the advice of a competent architect and engineer, and should also carefully read the recommendations of the various manufacturers of heating equipment, to guide him in the selection of equipment best adaptable to his requirements.

We will endeavor to acquaint the home builder with a few rules so that he may satisfy himself that he is obtaining the proper heating equipment.

Furnace

The selection of a furnace should be made with a view of having the air which is circulated to the rooms above come in contact

with the greatest amount of heating surface of the furnace in its travel to the floors above. The furnace should have the least lodgment space on the inside for dirt and soot to collect. The conservation of coal in the present day is important and it is advisable to have a furnace which takes its cold air from the first floor, with an auxiliary cold air pipe taken from the outside air. The area of the cold air duct from the first floor should be at least twenty per cent greater than the combined area of the supply ducts to the floor above. See to it that you have a chimney of ample size and height; also, that it is air-tight and free from air leakages and well above the roof. Keep out the infiltration of cold air through chimney and joints in furnace; also, see that furnace doors can be closed tight. The infiltration of air is the cause of fuel waste. A furnace should be easily accessible for cleaning.

For furnace work estimate the heat losses through walls, windows, contents, etc., (see tables for constants) on the B. T. U. basis and provide the size of ducts based on the following per square inch of duct area.

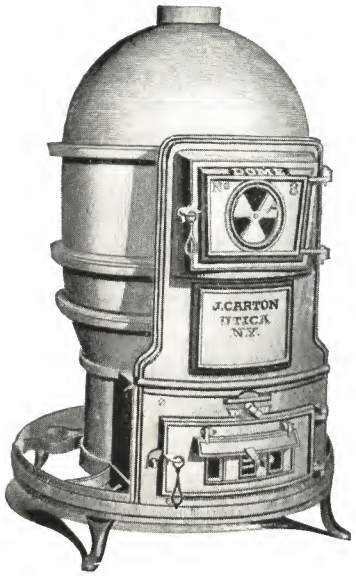
For 1st floor rooms divide the total B. T. U. by 120.
For 2nd floor rooms divide the total B. T. U. by 150.
For 3rd floor rooms divide the total B. T. U. by 180.

Steam Heating

The first practicable application of steam for heating purposes was made by James Watt in the winter of 1784 and 1785. He used steam for warming his study. The earliest systems of steam heating were of the single pipe type, many of which are now in operation. The two pipe system with supply and return line obviated the necessity of returning the condensation through the same line. In the original systems the air in the radiators was relieved by a small hand operated valve, located part way up from the bottom of the radiator on the end section. These were very often neglected, causing the radiator to become air bound, thereby reducing its efficiency. These valves have gone through a long series of development until at present we have the automatic vent. There are quite a few different types of these valves on the market, more or less successful, but there is always a liability of some of these flooding the floors and ruining the finish of the rooms. On page 201 are three illustrations showing the latest types of these air valves.

There are many different types of heating systems on the market today with their various valves and apparatus. They are all intended to obtain the greatest efficiency of the radiating surface, by successfully removing the air and condensation from the radiator.

The lack of thorough knowledge of the simple methods of removing air and water from the radiator has caused an erroneous impression by numerous home builders regarding the success and value of steam and hot water heating systems. A little investigation

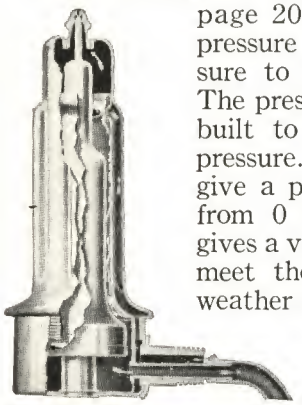


Carton Furnace of 1847


Carton Furnace of 1920

by the prospective owner will save him this trouble.

Steam systems for house heating (see layout page 202) have in general a pressure range from zero pressure to five and ten pounds. The present heating boilers are built to carry fifteen pounds pressure. This, you see, will give a pressure working range from 0 to 15 pounds, which gives a very responsive range to meet the changes in outdoor weather conditions.



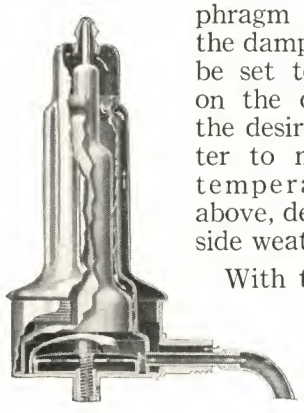
We are showing on page 204 cuts of single and double pipe connections to radiators.

Hot Water Heating

In 1777 Bonnemain invented a method or system of heating by means of hot water which was, perhaps, the beginning of the hot water heating era. There are records of a conservatory in Brompton, England, which was successfully heated by hot water in 1816. Hot water heating systems for residence work are of two types: the open system, with the expansion tank at the highest point, and the pressure system. In 1910 some engineers conceived the idea that water could be raised to higher temperature than 212° by confining the water in a closed system and raising the pressure, thereby raising the working temperature up to 220° without boiling.

This gives the home owner a certain amount of satisfaction and insurance that he can meet the temperature of an unusually cold day. This system has a temperature range from 100° to 220°, which gives a wide range of operation. See illustration on page 203.

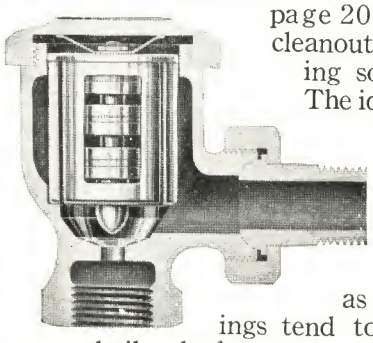
This system has a closed expansion tank in the basement, which is connected to a diaphragm valve which controls the damper and check, and can be set to the proper notches on the damper chain to give the desired temperature of water to maintain the required temperature of the rooms above, depending upon the outside weather conditions.



With this system, you have considerably smaller sized radiator connections and feed mains than on the open tank system, thereby cutting down the cost and radiation losses in the larger mains in the basement.

We have endeavored to give a brief general line of the three modern methods now in vogue so that the home builder can make his selection in accordance with his means, etc.

Look well to the design of your chimney. Its area should be slightly greater than the area of the smoke pipe called for in the heater catalogues. See that it is of good, tight construction of the right size all the way to the top, and that it has no inside abrading surfaces to cause undue friction of the gases in their passage to the top; also, that chimney extends well above the roof (see illustration, page 204). Provide a cleanout door for removing soot at the base. The ideal arrangement is to have a separate chimney for the heating system and not have any other openings into it, as the other openings tend to check the furnace or boiler draft.



Estimating Radiation

The home builder will find the following rule, which is universally used to estimate steam radiation, very helpful. This rule was first published by the late J. H. Mills in 1890 in his work entitled "Heat." It is for low pressure steam heating and presumes that the radiation will be at a temperature of 220 degrees and the rooms at 70 degrees.

1 sq. ft. of radiation to 200 cu. ft. of air,
1 sq. ft. of radiation to 20 sq. ft. of wall,
1 sq. ft. of radiation to 2 sq. ft. of glass.

When water heat is to be considered, figure on a basis of 170 degrees water and add 60 per cent to the amount figured by the above rule.

The home builder should pay particular attention to windows and doors. If windows are loosely fitted or wide cracks appear around edges of doors, much cold air will be admitted and the problem of heating will be a difficult one. New buildings, as well as old, may be fitted with loosely constructed windows, and it is well to take all these things into consideration. Heat is lost through all material when the temperature on one side is lower than on the other side.

The loss of heat in this manner is known as heat transmission. The following constants from reliable authorities indicate the heat loss through different materials per square foot of surface per hour per degree difference. The heat loss is expressed in B. T. U. or fractions thereof.

Walls

8″ brick	.46
12″ brick	.33
16″ brick	.27
20″ brick	.23
8″ reinforced concrete	.55
12″ reinforced concrete	.40
12″ sandstone	.44
18″ sandstone	.31
8″ cement or concrete	.70
Lath partition plastered both sides	.35
12″ cement or concrete	.50
16″ cement or concrete	.41
Corrugated iron	.85

Frame

Ordinary overlapped clapboard 7/16″ thick	.50
Same with paper lining	.38
Same with ¾″ sheathing	.35
Same with ¾″ sheathing and paper	.32
Poor loose construction	.60 to .80

Exposed Roofs

Slate on 1″ boards	.50
Composition	.35
Reinforced concrete	.55
Sheet iron	1.30
Corrugated iron	1.50
4″ concrete, cinder fill	.65

Ceilings

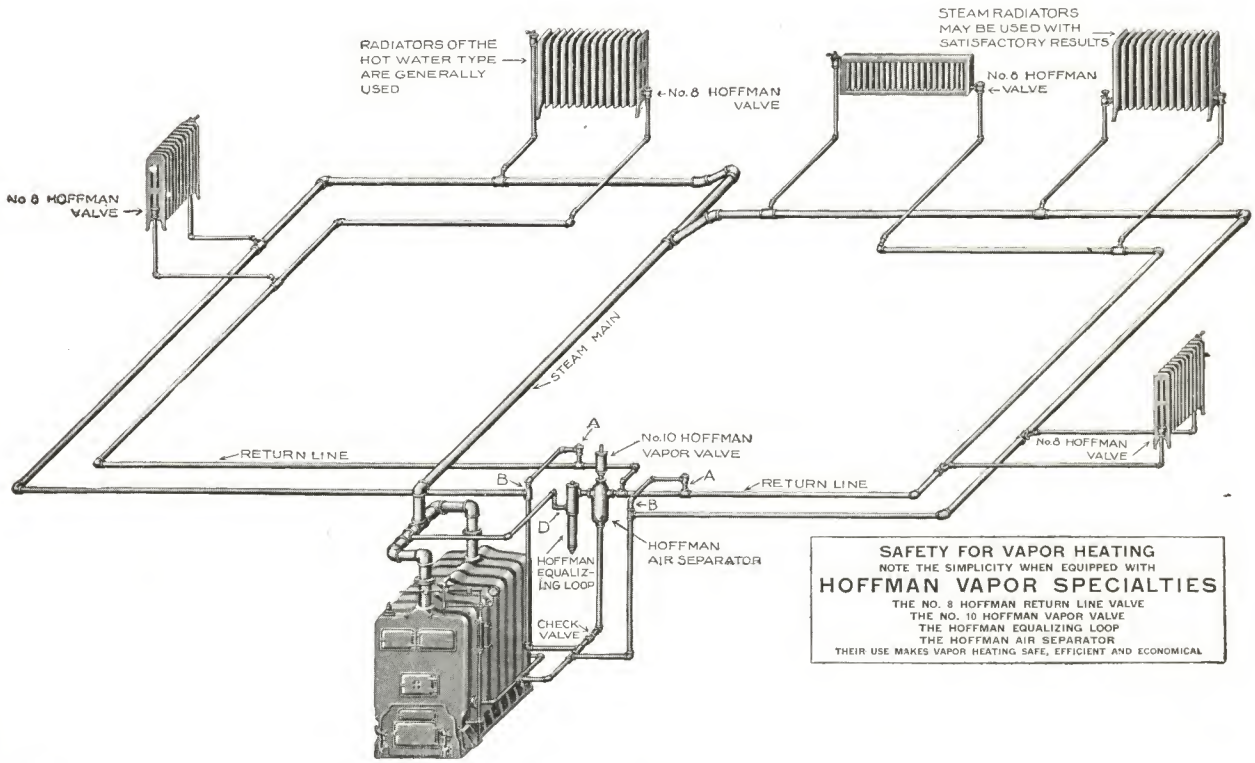
Fireproof, floor above	.18
Fireproof, no floor above	.52
Cement or tile, floor above	.11
Cement or tile, no floor above	.42
Lath and plaster, floor above	.26
Lath and plaster, no floor above	.52
Steel, floor above	.35

Opening in Walls

Single windows	1.09
Double windows	.56
Single windows, wire glass	1.35
Single skylights	1.11
Wood doors	.45

Floors

Fireproof construction	.12
Cement	.31
¾″ wood, plaster below	.21
¾″ wood, no plaster below	.42
Wood joist, 1″ flooring, air space and concrete under	.07



The picture above shows a typical layout of a system for a home.

B. T. U. Required for Heating Air

External Temp.	Inside Temperature 40	50	60	70	80	90	100	110
—40	1.802	2.027	2.252	2.479	2.703	2.928	3.154	3.379
—30	1.540	1.760	1.980	2.200	2.420	2.640	2.860	3.080
—20	1.290	1.505	1.720	1.935	2.150	2.365	2.580	2.795
—10	1.051	1.262	1.473	1.684	1.892	2.102	2.311	2.522
0	.822	1.028	1.234	1.439	1.645	1.851	2.056	2.262
10	.604	.805	1.007	1.208	1.409	1.611	1.812	2.013
20	.393	.590	.787	.984	1.181	1.378	1.575	1.771
30	.192	.383	.578	.770	.963	1.155	1.345	1.540
40	.....	.188	.376	.564	.752	.940	1.128	1.316
50	.....	.....	.184	.365	.551	.735	.918	1.102
60	.....	.....	.....	.179	.359	.538	.718	.897
70	.....	.....	.....	.....	.175	.350	.525	.700

Approximate Radiator Co-efficients

Single column	1.65
Two column	1.55
Three column	1.45
Four column	1.35
Window radiation	1.45

Example showing the use of tables: It is desired to heat a room to 70 degrees temperature with outside temperature ten degrees below zero, steam at 220 degrees. For convenience, we will assume that room has as follows: Building, frame construction; use two column radiators.

1800 cu. ft. of space in it,
200 sq. ft. of exposed wall,
70 sq. ft. of exposed single glass,
180 sq. ft. of ceiling (floor above).

—10° to +70° = 80° difference.
Temp. steam 220° —70° temp. room = 150° x 1.55 = 232 B. T. U. per sq. ft. of heating surface per hr.

Referring to the constants for 80° temperature difference, we have the following losses through the various materials:

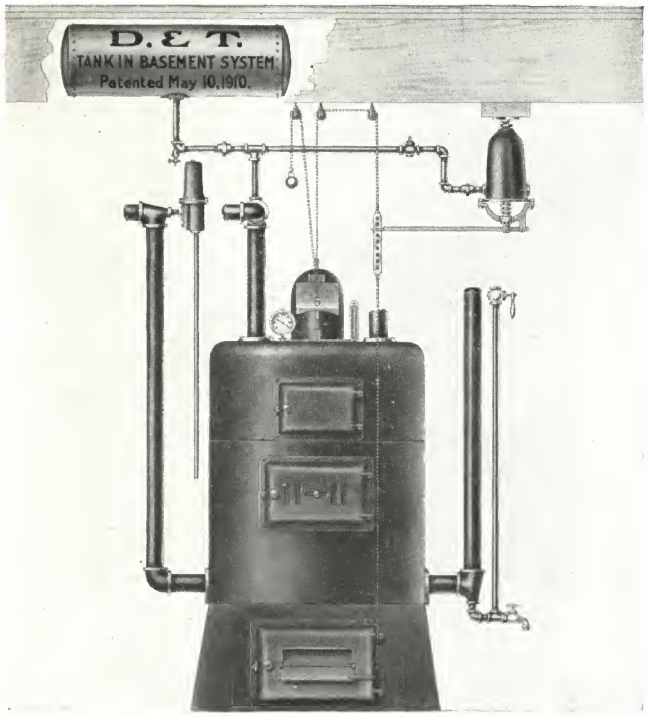
1800 cu. ft.	x 1.684	= 3031 B. T. U.
200 sq. ft. wall	x (80° diff. x 35)	= 5600 B. T. U.
70 sq. ft. glass	x (80° x 1.09)	= 6104 B. T. U.
180 sq. ft. ceiling	x (80° x .26)	= 3744 B. T. U.
		18479 B. T. U.

18479 ÷ 232 = 79 sq. ft. of 2 column radiation.

Ten per cent should be added for northern exposures and where the winds are to be counted on as an important factor. The above room would then have 86.9 sq. ft. of 2 column radiation or 87 sq. ft.

Radiators

Radiators should be located along the outside walls, preferably under the windows, and should be of the single- or double-column type



and of low height, as they are more efficient than the higher radiators. The single-column makes for a neater appearance and does not occupy as much room as the three and four column type. They are better heat emitters and you thereby require a slightly less amount of radiation to do the work. See that radiators are kept clean, provide yourself with a narrow bristle brush made especially for that purpose or preferably a vacuum cleaner.

Boiler

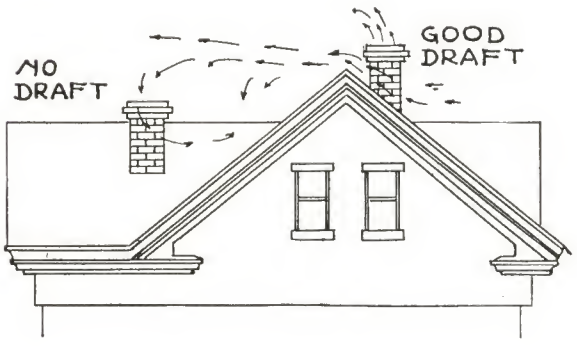
In estimating the size of the boiler required for the home, the square feet of surface on all mains and risers used on the job should be considered in connection with the radiators to be installed. This additional surface should be carefully figured out and considered with reference to the amount of steam it condenses, or its cooling effect on water.

If radiation other than the direct form is used, the boiler capacity must be increased in proportion as those surfaces may condense steam or cool the water more rapidly than direct radiation. Boiler should have a deep firepot, with long travel of gases to the chimney. All joints and doors should be tight to prevent the infiltration of unnecessary air to the fire.

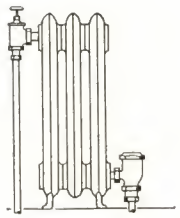
Heating surface of boiler should be easily accessible for cleaning. These surfaces should be thoroughly cleaned quite often during the heating season. The general practice in the Chicago district is to have the boiler of a capacity equivalent to fifty per cent greater than the estimated amount of radiation to be installed.

Coal Consumption

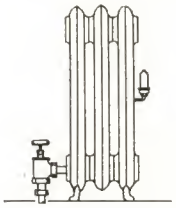
It will be of interest to the home builder to estimate approximately what his coal consumption is to be. The chart on page 205 gives the average monthly outdoor temperatures compiled by the United States Government.



The chart below shows the coal consumption for radiation from 500 to 2000 square feet.



In different sections of the country the hours of operating system vary considerably.



To find what this heating demand is in percent, the average temperature for the season under consideration is subtracted from the indoor temperature and the result is divided by the maximum temperature difference used in proportioning the radiation. For example, in Chicago the average is 35.7°; then 70° indoor minus 35.7° equals 34.3°, and this divided by 80° (temperature difference figured minus 10° outside to 70° inside) gives an average of 42.9%, or 17 tons of hard and 16 tons of soft coal based on 5000 hours per season for a steam plant with 500 sq. ft. of radiation. Hot water heating requires about 25 percent less.

Approximate Coal Consumption per Season

Per cent of demand based on average temperature against the temperature difference between the outside and inside temperature.

SQUARE FEET OF RADIATION

Hours Operated	Per Cent De-mand	500 Hard	500 Soft	1000 Hard	1000 Soft	1500 Hard	1500 Soft	2000 Hard	2000 Soft
5000	75	30	27	60	58	88	85	115	110
	65	25	25	52	50	81	78	102	100
	55	23	22	45	43	70	65	95	87
	45	18	17.5	35	34	55	52	90	83
	35	14	13	27.5	26	42	40	55	52
	25	10	9.5	20	19	30	26	40	37.5
	20	8.5	8	16	15	24	23	32.5	30
4000	75	28	26	47.5	45	75	70	98	90
	65	21	20	42	40	65	63	87	81
	55	18	17	35	33	54	50	72	68
	45	15.5	15	28	25	45	42	56	55
	35	11	11	22.5	21	35	33	45	42
	25	8.5	8	16	15	25	23	33	31
	20	7	6.5	12.5	12	20	19	26	25
3000	75	18	17	35	32.5	53	50	75	70
	65	17	16	30	30	48	46	65	60
	55	14	13	26	25	40	39	54	50
	45	11	10.5	22.5	21	33	31	45	43
	35	9	8.5	17	16	26	25	34	32
	25	6.5	6	12	11	18	17	24	23
	20	5	4.75	9.5	9	15	14	19.5	18.5
1500	75	9.25	9	18	17	27	26	35	33
	65	8.25	8	16	15	24	23	32	30
	55	7	6.5	13.5	13	20	19	26	25
	45	5.75	5.25	11	10.5	16.5	15.5	22.5	21
	35	4.5	4.25	9	8.5	13	12	17	16
	25	3.25	3	6.5	6	9.5	9	12	11.25
	20	2.75	2.5	5	4.75	7.75	7.25	10	9.75



Steam Valve

Average Monthly Outdoor Temperatures for 33 Year Period

Locality	Lowest Observed	MONTHLY TEMPERATURES Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	Average of Season
Albany, N. Y.	—24	50	38	28	22	24	32	46	34.3
Amarillo, Tex.	—16	56	44	36	34	37	45	55	43.9
Atlanta, Ga.	— 8	62	52	45	42	45	52	61	51.3
Bismark, N. Dak.	—44	44	26	15	7	8	22	43	23.6
Boise, Idaho	—28	50	40	32	29	34	42	50	39.6
Boston, Mass.	—13	52	41	32	27	28	35	45	37.1
Chicago, Ill.	—23	53	39	29	24	25	34	46	35.7
Cleveland, Ohio	—17	53	40	31	26	27	34	46	36.7
Des Moines, Iowa	—30	52	37	26	20	24	36	51	35.1
Green Bay, Wis.	—36	47	32	21	15	17	27	41	28.6
Harrisburg, Pa.	—14	54	42	33	29	30	38	51	39.6
Indianapolis, Ind.	—25	55	42	33	28	31	40	52	40.1
Kansas City, Mo.	—22	56	42	32	26	30	41	54	40.1
Knoxville, Tenn.	—16	58	47	40	38	41	48	57	47.0
Little Rock, Ark.	—12	63	52	44	41	44	53	63	51.4
Louisville, Ky.	—20	58	46	38	34	37	45	56	44.8
New Orleans, La.	7	70	61	54	53	56	62	68	60.5
New York, N. Y.	— 6	56	44	34	30	31	38	48	40.1
Oswego, N. Y.	—23	51	39	29	24	24	31	43	34.4
Port Huron, Mich.	—25	50	37	27	22	22	30	42	32.9
Portland, Ore.	— 2	53	46	41	39	41	46	51	45.3
St. Paul, Minn.	—41	48	31	19	12	15	28	46	28.4
Salt Lake City, Utah	—20	52	40	32	29	33	41	50	39.6
Washington, D. C.	—15	57	45	36	33	34	42	53	42.9



Hot Water Valve



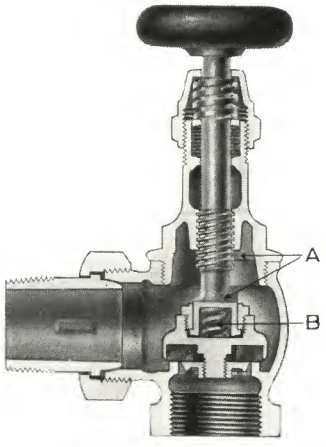
Hot Water Fitting

Valves

The home builder should look well to the selection of valves for his heating system. A leaky valve is a source of a great deal of annoyance caused by the escape of steam and water, soiling the trimmings of the valves, also the rugs, walls and ceilings, and necessitating the annoyance of repairs during the winter.

These valves should be of the self packing type. A small compression spring under the stuffing nut keeps the packing in position and fully compensates for the wear on packing. (See the section below).

In hot water heating jobs the valves should have a brass plate with an arrow fitted at the top of the handwheel, which indicates whether the valve is open or closed. This type valve opens or closes in a quarter of a turn. Discs of hot water valves should always have a small $\frac{1}{8}$" diameter hole through them to allow water to flow through the radiator to prevent the possibility of freezing.



Section of Valve

Lumber and Its Uses

AS ALL millwork is made from lumber, it might be well to give a brief description and comparison of the different woods most commonly used.

Woods are divided into two general classes: Softwood, which withstands the effects of weather and is adaptable to paint finish, is used to best advantage for the exterior of buildings, sash and doors, boxes and crates, toys and other minor articles; Hardwood, which takes varnish and stains of all kinds and as the term implies is hard of texture, is used for interior trimming of buildings, such as doors, stairwork, paneling, etc.; flooring, furniture, car construction, automobiles, agricultural implements and numerous other items.

The most common softwoods are cedar, cypress, fir, poplar, redwood, yellow pine, spruce, hemlock, tamarack, larch, white pine and western pine.

Hardwoods include butternut, buckeye, basswood, calico ash, brown ash, cherry, elm, beech, hickory, maple, locust, unselected birch, red birch, curly birch, unselected gum, red gum, quartered and figured red gum, plain red oak, plain white oak, quartered red oak, quartered white oak, sycamore, plain mahogany, figured mahogany, chestnut, walnut, and circassian walnut. Of the hardwoods oak of all kinds, birch both unselected and red, gum of all kinds, mahogany and walnut are the most popular for interior trimming and doors. Oak, maple and beech are the woods generally used for flooring. For furniture manufacture oak, gum, birch, mahogany and walnut are used more than the other woods, although there are many beautiful pieces of furniture made from ash, cherry and butternut.

Below we are giving a table showing the annual wood consumption for various special purposes in the United States.

	Purpose	Million Board Feet
1	General Building and Construction	19,000
2	Planing Mill Products	15,000
3	Boxes and Crates	4,600
4	Furniture and Fixtures	1,400
5	Car Construction	1,260
6	Vehicles	740
7	Woodenware, Novelties, etc	400
8	Agricultural Implements	320
9	Handles	280
10	Musical Instruments	260
11	Tanks and Silos	225
12	Ship and Boat Building	200
13	Caskets and Coffins	150
14	Refrigerators and Kitchen Cabinets	140
15	Excelsior	100
16	Matches and Toothpicks	85
17	Laundry Appliances	80
18	Shade and Map Rollers	79
19	Paving Materials and Conduits	76
20	Trunks and Valises	75
21	Machine Construction	69
22	Boot and Shoe Findings	66
23	Picture Frames and Moldings	65
24	Shuttles, Spools and Bobbins	65
25	Tobacco Boxes	63
26	Sewing Machines	60
27	Pumps and Wood Pipe	56
28	Automobiles	37
29	Pulleys and Conveyors	36
30	Professional and Scientific Instruments	35
31	Toys	29
32	Sporting and Athletic Goods	25
33	Patterns and Flasks	24
34	Bungs and Faucets	21
35	Plumbers' Woodwork	20
36	Electrical Machinery and Apparatus	18
37	Brushes	13
38	Dowels	12
39	Elevators	10
40	Saddles and Harness	9
41	Playground Equipment	9
42	Insular Pins and Brackets	9
43	Butcher Blocks and Skewers	8
44	Clocks	8
45	Signs and Supplies	7
46	Printing Materials	5
47	Weighing Apparatus	5
48	Whips, Canes, and Umbrella Sticks	5
49	Brooms and Carpet-Sweepers	2
50	Firearms	2
51	Other and Minor Uses	37
	Total	45,300

Modern Wall Paneling

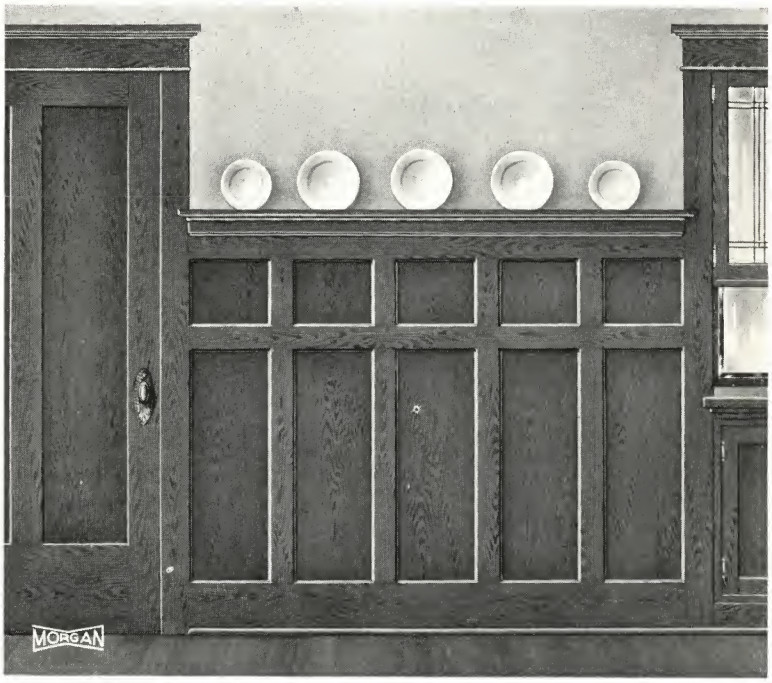
WHILE the first cost of wall paneling is a little more than that of wall paper, it will save many times its cost in a few years and at the same time give you a much richer effect. Wall paneling is especially attractive in the dining room, where it should extend about two-thirds of the wall height. When capped by a plate rail, it will serve as an appropriate setting for rare pieces of china, etc. Other rooms that may be appropriately paneled are the Library and the Den.

Paneling is easy to clean and to keep clean. We show here several designs which we can furnish in any wood and which can be finished in any color. Most of the patterns can be made appropriate for other rooms than the dining room by merely substituting a suitable cap moulding for the plate rail. Do not decide to forego the pleasure of paneled walls without first considering their eventual economy.



Wall Paneling M-555

ATTRACTIVE Dining Room paneling which may be used for a Library or Den by omitting plate rail.



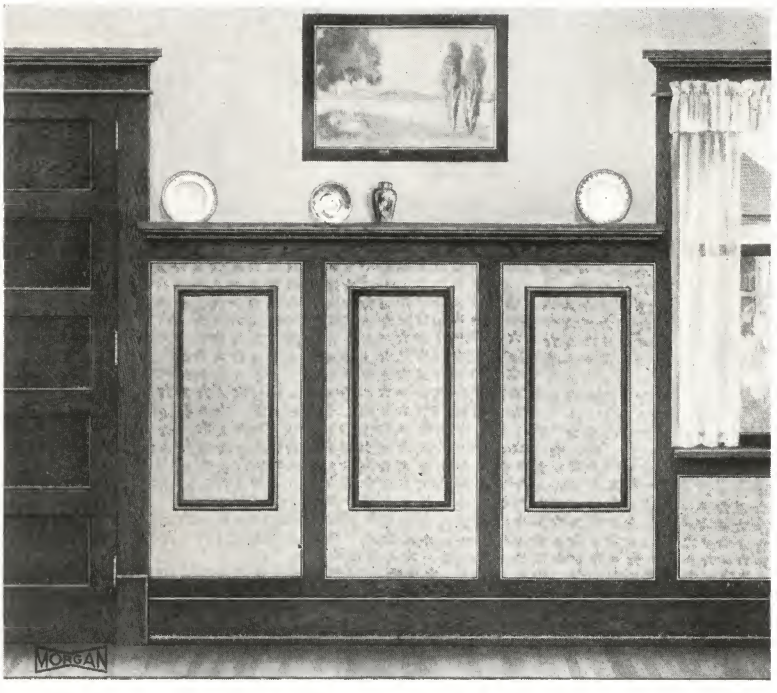
Wall Paneling M-556

ANOTHER pattern suitable for Dining Room or for Library or Den by omitting plate rail.



Wall Paneling M-557

A REGULAR cap moulding may be substituted for the plate rail shown in this design and made most appropriate for the Living Room or Hall.



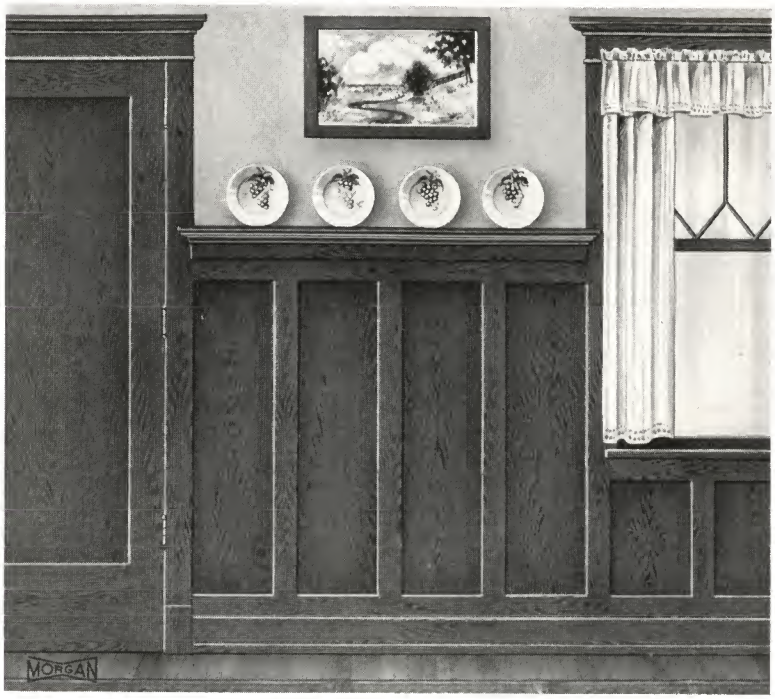
Wall Paneling M-558

THIS design is suitable for Living Room, Library, Hall or Den, by omitting the plate rail.



Wall Paneling M-559

A VERY rich effect for the Dining Room or Den.

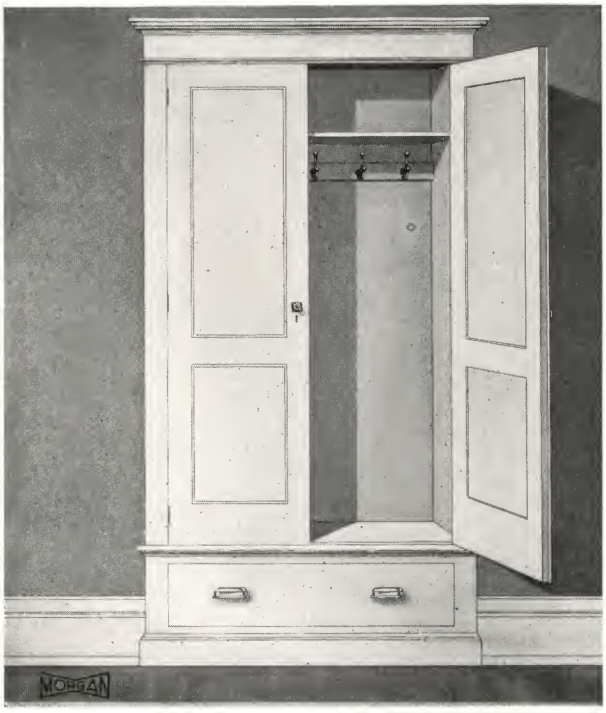


Wall Paneling M-560

THE plate rail may be omitted and this design used in any room where paneling is desired.

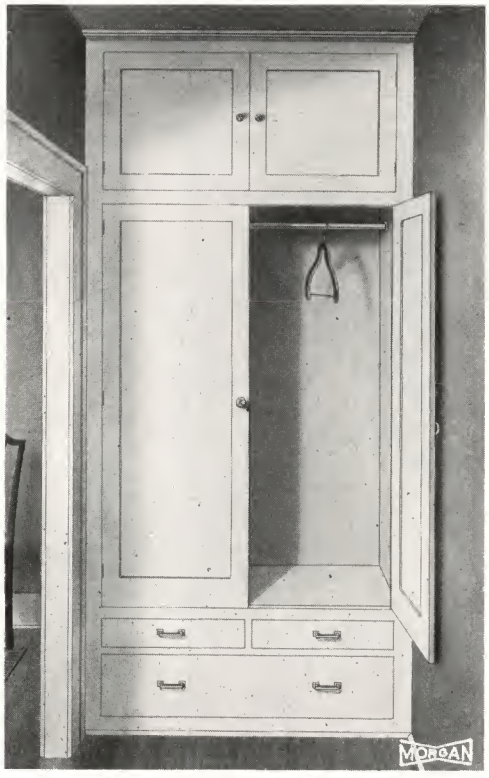
Linen Cabinets, Wardrobes and Pantry Cases

AFTER all the thought which has been given to the planning of their home, many move into that home to find they have neglected to provide sufficient room for linen, clothing, kitchen utensils, etc. You know well that there is never too much room for these items and while you are planning, it will be advisable to picture in your mind just how much room you will need for them. Itemize the many articles you now have tucked away, out of sight. Will there be sufficient room in your new home for all of these things? This is a question you should consider well. If you find you will not have enough cabinet and closet space, look over the following pages and see if there is not some place in your home where one of these patterns will exactly fit.



Wardrobe M-570

Inside measure 3′ 6″ wide x 7′ 0″ high, 18″ deep.
Part of case sets in recess and part sets out into room. Can also be made to fit in wall recess or set entirely out in room.



Wardrobe M-571

To set in wall recess 3′ 6″ wide, 8′ 0″ high, 18″ deep.
Can also be set out in room if desired.



Linen Case M-575

To set in wall recess 4′ 0″ wide, 7′ 0″ long, 14″ deep (inside measure).
Rough opening 4′ 3″ wide, 7′ 2″ high, 15″ deep.
Can also be set out in room if desired.



Linen Case M-576

To set in wall recess 3′ 6″ wide, 7′ 0″ high, 12″ deep (inside measure).
Rough opening 3′ 9″ wide, 7′ 2″ high, 13″ deep.
Can also be set out in room if desired.



Cupboard M-580

To set between walls over-all 4′ 6″ wide, 6′ 8″ high. Lower section 1′ 4″ deep. Upper section 1′ 0″ deep. Open counter shelf 1′ 0″ high. Lower section 2′ 8″ high. Can be set out in room if desired.



Pantry Case M-585

To set between walls 3′ 0″ wide, 2′ 8″ high, 1′ 6″ deep. Can be set in corner or out in room if desired.



Pantry Case M-586

5′ 0″ wide, 2′ 8″ high, 1′ 6″ deep.
Can be set in recess if desired.



Pantry Case M-587

To set between walls 3′ 6″ wide, 2′ 8″ high, 1′ 6″ deep.
Can be set in corner or out in room if desired.



Pantry Case M-588

To set between walls 3′ 0″ wide, 2′ 8″ high, 1′ 6″ deep.
Can be set in corner or out in room if desired.

Door Differences

DOORS are not all alike, any more than are pianos, cameras, or jewelry. Or how could there be a Steinway, or Kodak, or Tiffany, or—"Morgan?"

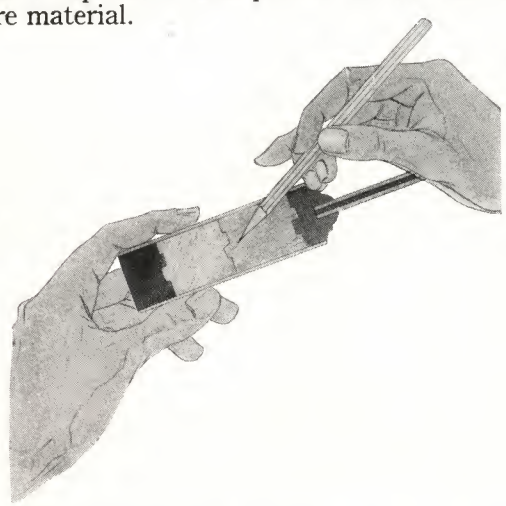
Without a good and sufficient reason Morgan Doors never could have reached the position of prominence which they occupy in the estimation of architects, dealers and experienced builders generally.

There's satisfaction in the possession of doors and woodwork of good repute. They classify homes in the established valuation group—they protect building investments by insuring top prices in the event of future sale.

But there's even more satisfaction in knowing in just what particular respects one's doors excel—why they hold their shape and retain their finish long after ordinary doors have outlived their usefulness.

Here then, briefly are some facts about Morgan construction, touching only upon features which characterize them as different from ordinary doors.

Firm Foundation. As the core is, so is the door. The cores for Morgan Hardwood Doors are built up of glued sections of white pine, which experience has proved to be the best core material.



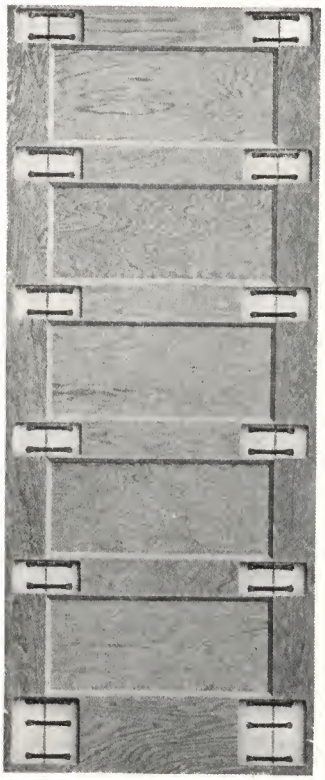
Several pages could be written about intricate machines especially designed to translate Morgan ideals into serviceable, economical practice —so fast and accurate as to amaze even experienced operators; or about successive generations of skilled craftsmen applying their ever-increasing dexterity to the constant betterment of Morgan products; or about the large proportion of Morgan designs universally approved as standard and accorded a place in the hall of the "classics."

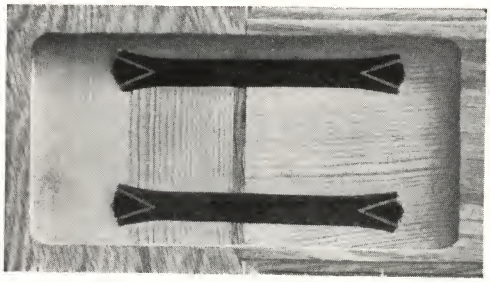
As concerns appearance, the veneer is the whole door—that's all that can be seen. The Morgan method gives Doors that perfect, smooth finish which differentiates between doors built up to a merit standard and those that are built down to a price. Reason: Smooth finish depends on even contact with the core, and this contact is possible only with proper core and veneer treatment as used by Morgan—one-quarter inch thick for exterior doors and one-eighth inch thick for interior doors.

One-quarter Inch Veneer for Exterior Doors is a distinctive Morgan feature. The thick veneer, combined with the All-White-Pine Core, makes a combination that will withstand the ravages of the uneven temperatures of the inside of the house and outdoors.

The "Wedge Dowel" (Patented) insures the Morgan Door from coming apart on account of abundance of rivets in the frame. The skeletons, or frames, of Morgan Doors are glued and riveted together with many hardwood "wedge dowels"—not the ordinary dowels in common use, but specially constructed rivets, split at the ends to form wedges which expand in the sockets when driven home in powerful presses. This method is similar in effect to upsetting the end of a metal rivet to form a head; but it is internal instead of external. The glue, penetrating the pores, "welds" all the parts into a perfect unit. These dowels are manufactured under U. S. Patent No. 1060543.

Morgan Doors, built as they are with Morgan All White Pine Cores, riveted together with the Morgan Wedge Dowel, and covered with one-quarter inch veneers for exterior doors, and one-eighth inch veneers for interior doors, are the highest that can be obtained in Doorcraft.



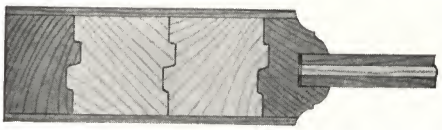


This superior Wedge Dowel construction applies to our White Pine Doors as well.

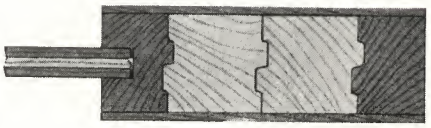
When properly treated after they leave our warehouses, Morgan Doors are not only useful, but beautiful as well, showing all the graining that Nature alone can produce.

We therefore suggest that when selecting or specifying woodwork to be used, either in the home or other buildings, nothing but the very best be chosen. After careful analysis has been made we are certain our product will be used.

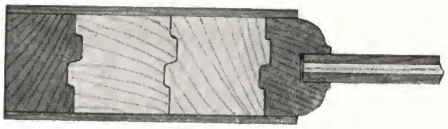
Morgan Standard Door Stickings



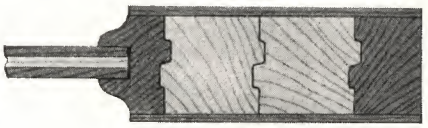
Cove and Bead
"C. & B."



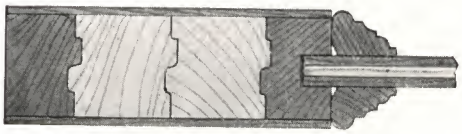
Square
"Sq."



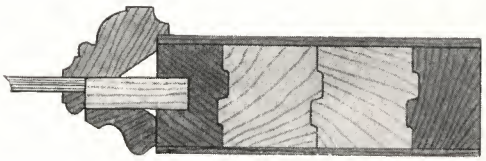
Ovolo
"O."



O Gee
"O. G."



Flush Moulding
Two Sides
"F. M. 2 S."



Raised Moulding One Side
Flush Moulding and Bead One Side
"R. M. 1 S., F. M. & B. 1 S."





M-600

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-650, page 234.
For French Door to correspond, see M-687, page 250.

M-601

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-602

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6 -8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-603

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

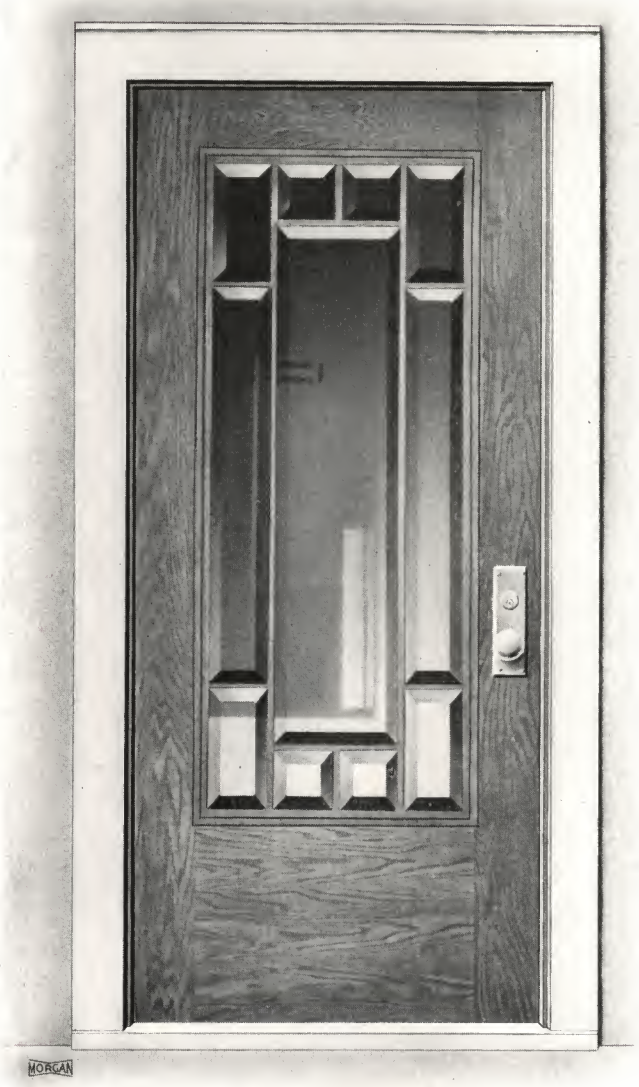
Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6 -8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

MORGAN STANDARDIZED EXTERIOR DOORS





M-604

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-605

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-606

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-652, page 235.

M-607

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

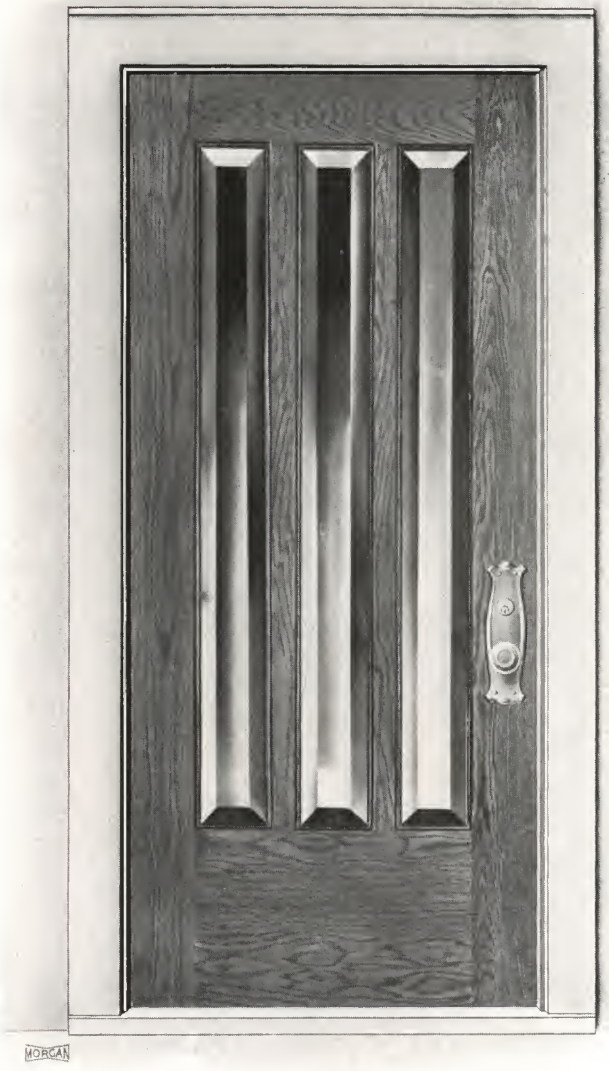
Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-653, page 235.

These Morgan Designs can be built in other woods and sizes.





M-608

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.
Trim—Heavy Raised Egg and Dart Moulding.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 18″ face, 19½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	3- 6 x 7- 0, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6- 8, 1¾″	3- 0 x 7- 6, 1¾″	3- 0 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 7- 0, 2¼″	2- 8 x 7- 0, 1¾″
2-10 x 6-10, 1¾″	3- 2 x 7- 0, 2¼″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	3- 4 x 7- 0, 2¼″	3- 0 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 6 x 7- 0, 2¼″	3- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″		

For corresponding design in White Pine, see M-655, page 236.

M-609

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.
Trim—Plain Flush Moulding, Bevel Wood Bars.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-610

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-611

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Plain Raised Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 18″ face, 19½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	3- 6 x 7- 0, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6- 8, 1¾″	3- 0 x 7- 6, 1¾″	3- 0 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 7- 0, 2¼″	2- 8 x 7- 0, 1¾″
2-10 x 6-10, 1¾″	3- 2 x 7- 0, 2¼″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	3- 4 x 7- 0, 2¼″	3- 0 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 6 x 7- 0, 2¼″	3- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″		

These Morgan Designs can be built in other woods and sizes.





M-612

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-613

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

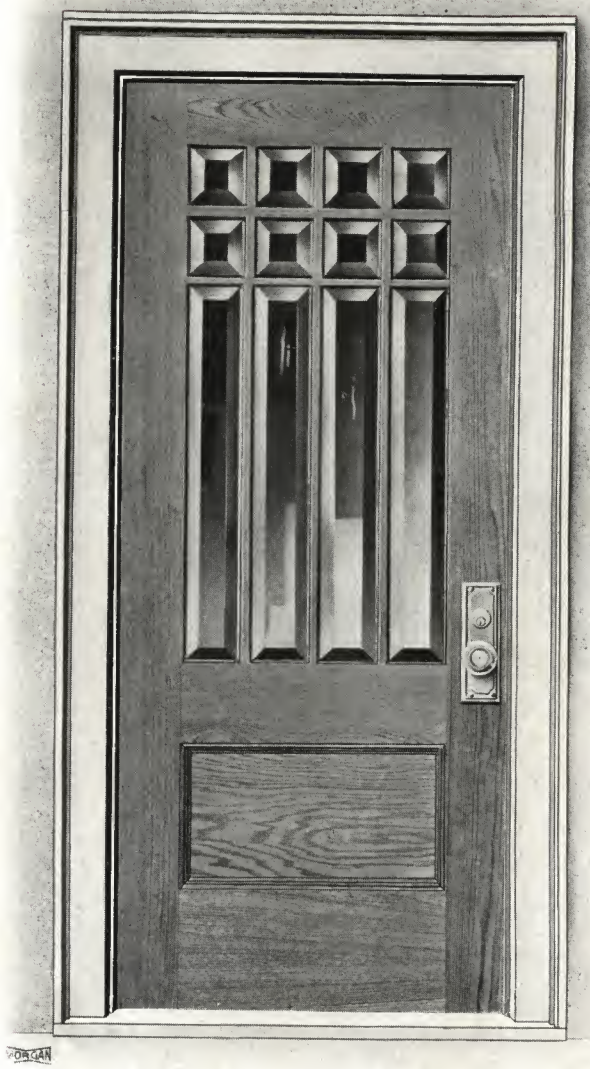
Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-614

Plain Red Oak Illustrated

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 12″ face, 12½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-618

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 12″ face, 12½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes





M-619

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Plain Raised Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 12″ face, 13½″ over-all, 33⅜″ to top of Lock Rail.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-620

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 12″ face, 13½″ over-all, 33⅜″ to top of Lock Rail.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-658, page 238.

These Morgan Designs can be built in other woods and sizes.





M-621

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 12″ face, 13½″ over-all, 33⅜″ to top of Lock Rail.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-622

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

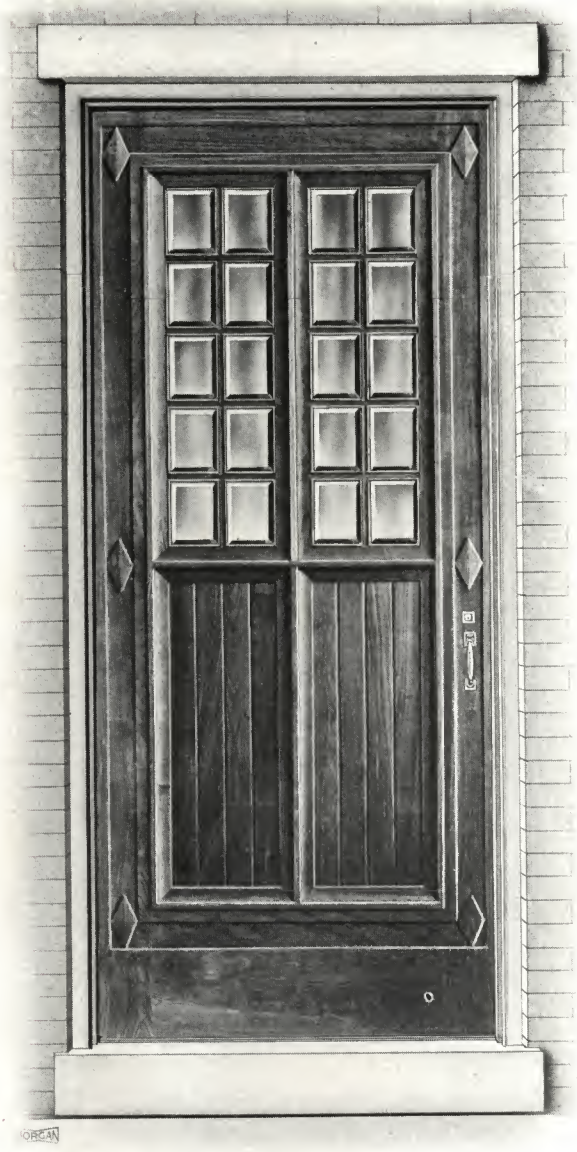
Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 18″ face, 19½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-623

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

The Design of this Door is adaptable to certain styles of architecture and makes a very pleasing appearance when used with the proper surroundings.

M-624

Red Birch Illustrated.

Veneers—Special.

Core—"Morgan" All White Pine Laminated.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This Door is shown to give an idea of the special designs that can be made.

These Morgan Designs can be built in all woods and sizes.





M-625

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Square. Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5½″ face, 5½″ over-all; Bottom Rail 12″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-656, page 237.

M-626

Birch Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Square.

Glazing—L'Art Noveau Metal Bars as shown or Genuine Polished Plate—Plain or Beveled—or Double Strength.

Layout—Stiles and Top Rail 5½″, face 5½″ over-all; Bottom Rail 12″ face, 12 over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-657, page 237.

These Morgan Designs can be built in other woods and sizes.

MORGAN STANDARDIZED EXTERIOR DOORS





M-627

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Plain Flush Moulding and extra frame for glass.

Glazing—Art Glass as shown set in Metal Bars or Genuine Polished Plate—Plain or Beveled—or Double Strength.

Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 18″ face, 19½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-628

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6½″ over-all; Bottom Rail 18″ face, 18½″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.



M-640

Birch Illustrated.

Veneers ¼ inch thick.
Core—"Morgan" All White Pine Laminated.
Trim—Solid Bevel Sticking, Bevel Wood Bars.
Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.
Layout—Stiles and Top Rails 3¼″ face, 3⅝″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak

Each Door 2-0 x 6-8, 1¾″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1¾″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1¾″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1¾″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1¾″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1¾″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1¾″, opening in pairs 6-0 x 7-0

Birch

Each Door 2-0 x 6-8, 1¾″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1¾″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1¾″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1¾″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1¾″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1¾″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1¾″, opening in pairs 6-0 x 7-0

This Morgan Design can be built in other woods and sizes.



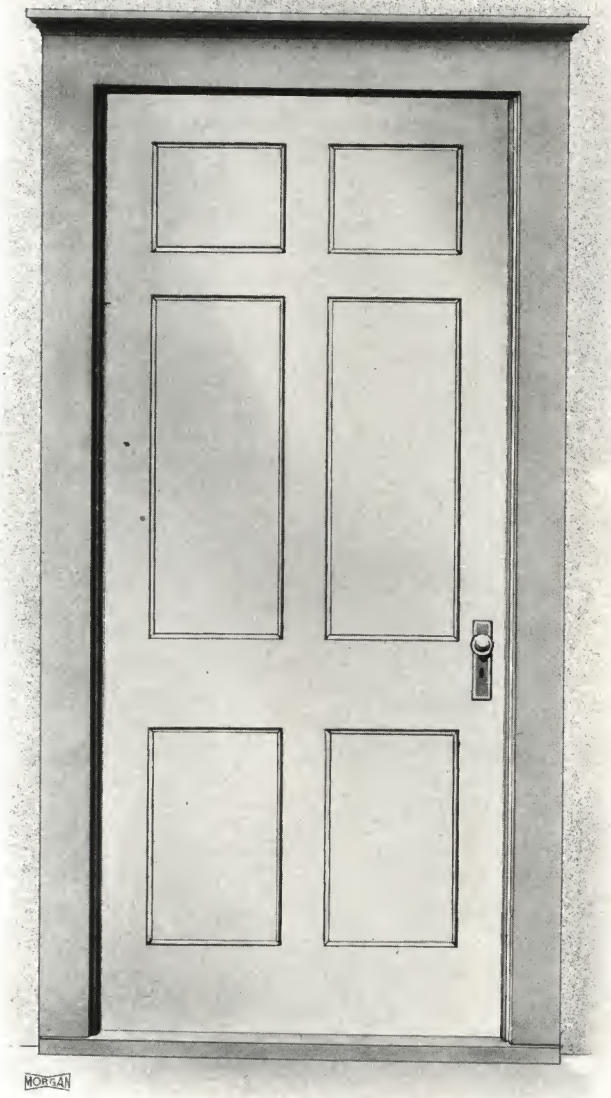
M-641

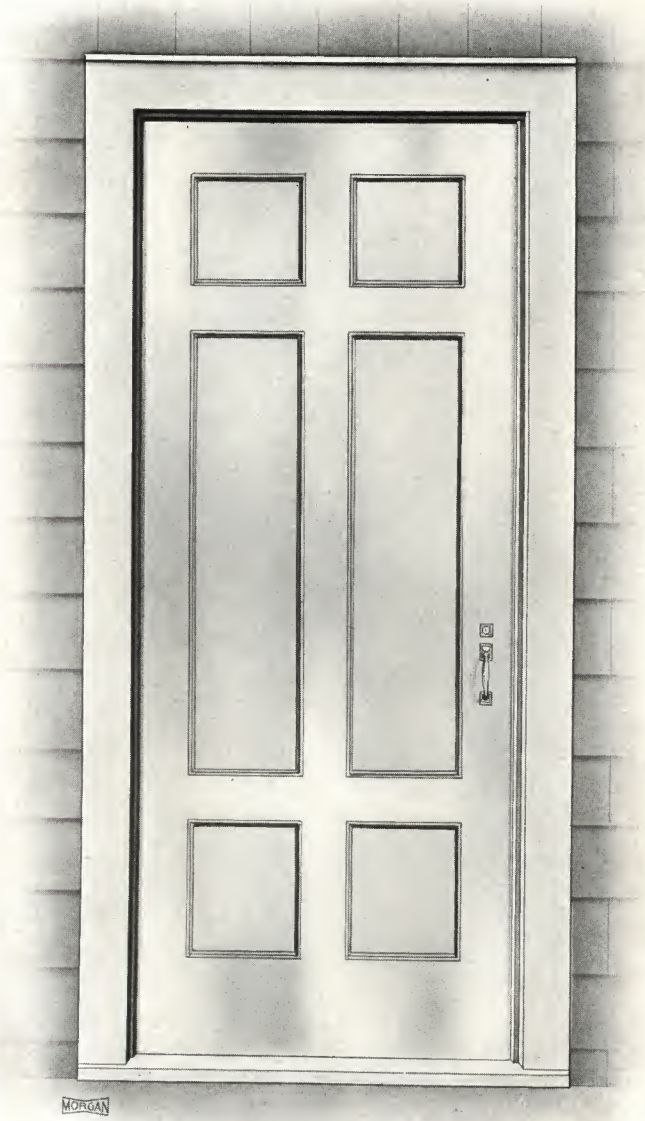
Quality—No. 1 White Pine.
Trim—Plain Flush Moulding.

This Design should be at least three feet wide and not less than 1¾" thick.

The illustration shows a Dutch Door. Either upper or lower part can be opened and closed independent of the other. For a single Door of this design, see M-50, page 53

This Morgan Design can be built in all sizes.





M-642

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail, 4⅛″ face, 4½″ over-all; Bottom Rail 8⅞″ face, 9¼″ over-all.

Carried in stock in the following sizes:

No. 1 White Pine for exterior

2-8 x 6-8, 1¾″
3-0 x 6-8, 1¾″
3-0 x 7-0, 1¾″

No. 1 White Pine Stiles and Rails, 3 Ply Rotary Cut Yellow Pine Panels for interior

2-6 x 6-6, 1⅜″	2-0 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	2-4 x 7-0, 1⅜″
2-4 x 6-8, 1⅜″	2-6 x 7-0, 1⅜″
2-6 x 6-8, 1⅜″	2-8 x 7-0, 1⅜″
2-8 x 6-8, 1⅜″	3-0 x 7-0, 1⅜″

For corresponding design in Hardwood, see M-711, page 260.

M-643

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

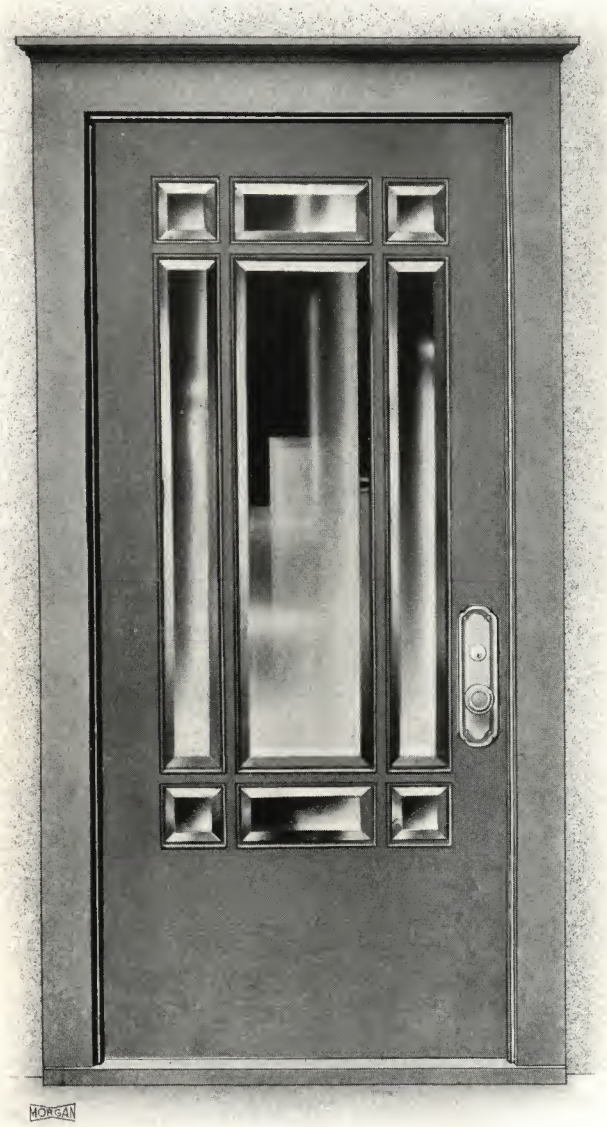
Layout—Stiles and Top Rail 4⅛″ face, 4½″ over-all; Bottom Rail 8⅞″ face, 9¼″ over-all.

Ivory or White Enamel and French Gray are the appropriate finishes for "Colonial" Doors and the effect is very pleasing. We advise Gum or Birch to obtain best results.

This design can be built in any wood and size.

For corresponding design in Hardwood, see M-712, page 260.

Above Morgan Design M-642 can be built in other woods and sizes.





M-650

Quality—No. 1 White Pine.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-600, page 218.

M-651

Quality—No. 1 White Pine.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

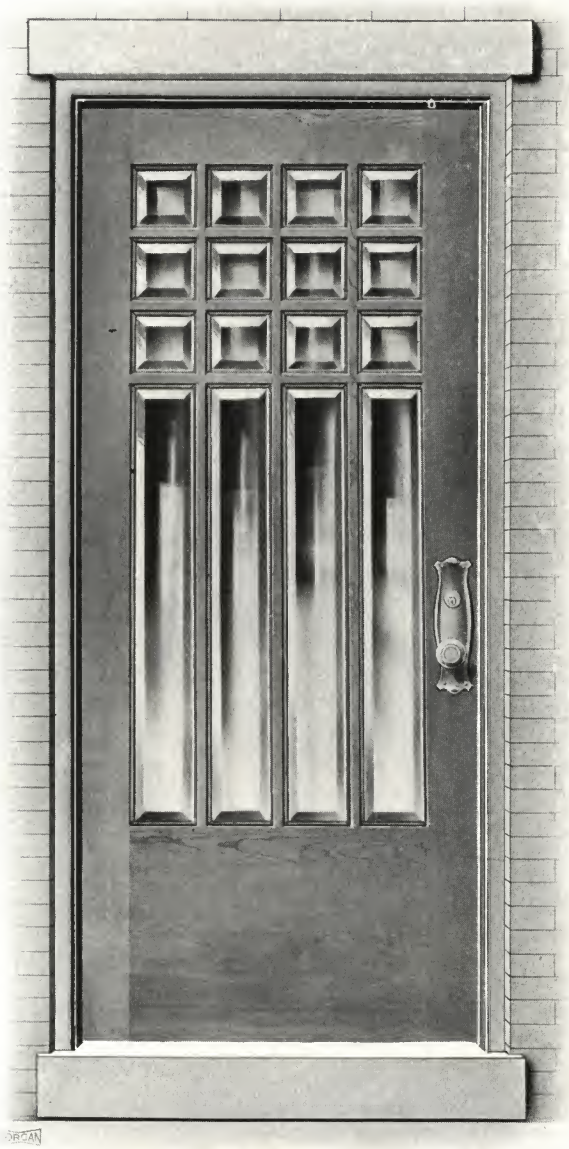
Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-652

Quality—No. 1 White Pine.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-606, page 221.

M-653

Quality—No. 1 White Pine.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

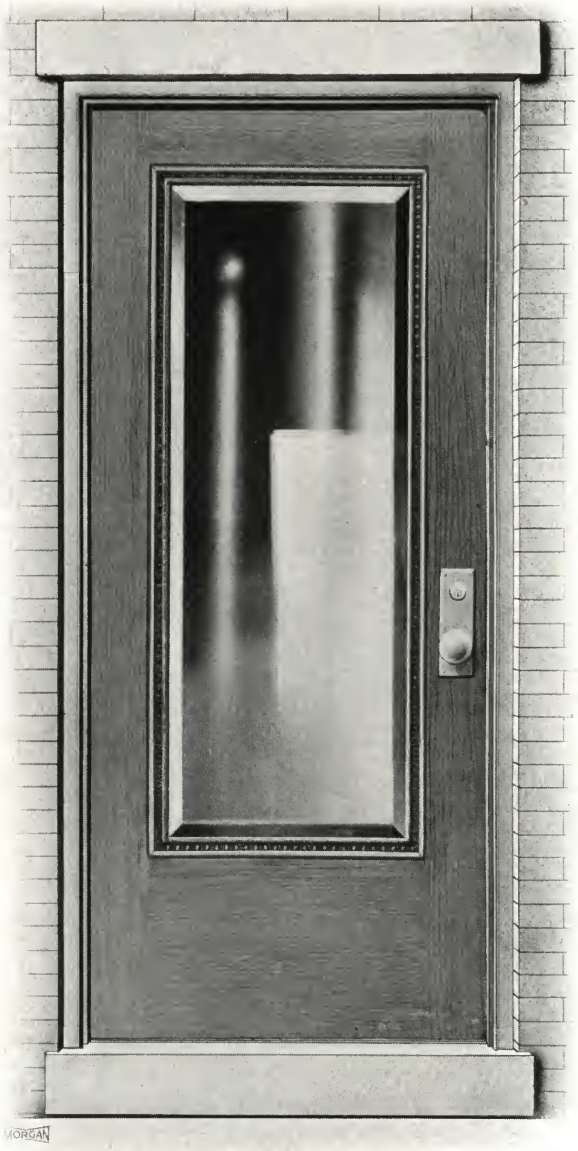
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-607, page 221.

These Morgan Designs can be built in other sizes.





M-654

Quality—No. 1 White Pine.

Trim—Plain Flush Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-655

Quality—No. 1 White Pine.

Trim—Heavy Raised Egg and Dart Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 7½″ over-all; Bottom Rail 18″ face, 19½″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1⅜″
2-8 x 6-8, 1¾″
3-0 x 6-8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-608, page 222.

These Morgan Designs can be built in other sizes.





M-656

Quality—No. 1 White Pine.

Trim—Solid Stuck, Square. Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stile and Top Rail 5″ face, 5″ over-all; Bottom Rail 12″ face, 12″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1⅜″ 2-10 x 6-10, 1⅜″
2-8 x 6-8, 1¾″ 2-10 x 7- 0, 1¾″
3-0 x 6-8, 1¾″ 3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-625, page 229.

M-657

Quality—No. 1 White Pine.

Trim—Solid Stuck, Square.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

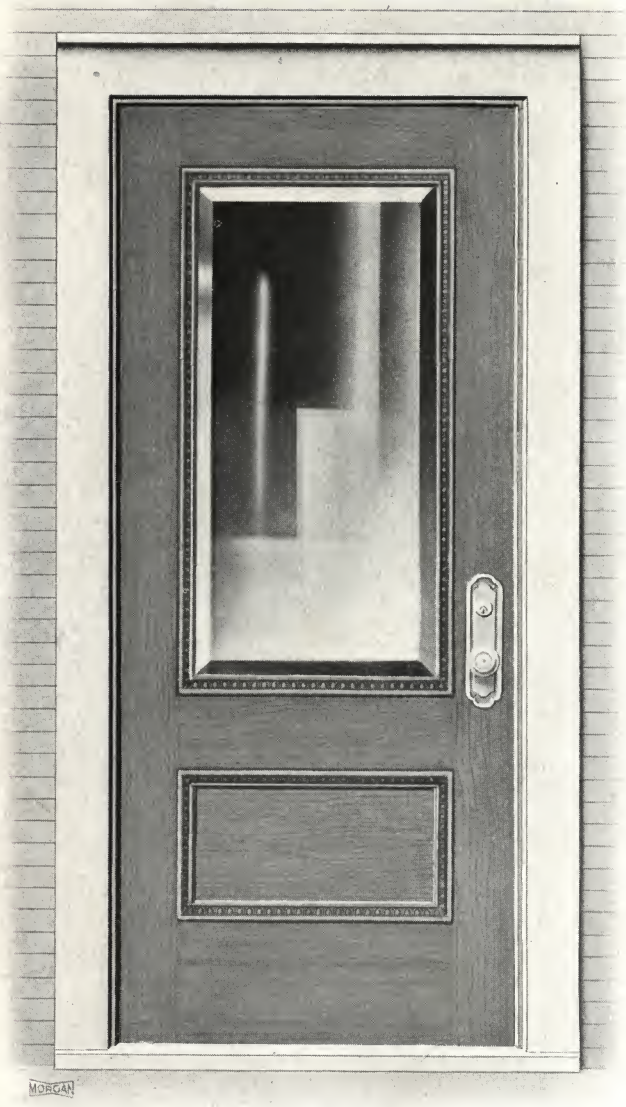
Layout—Stile and Top Rail 5″ face, 5″ over-all; Bottom Rail 12″ face, 12″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1⅜″ 2-10 x 6-10, 1¾″
2-8 x 6-8, 1¾″ 2-10 x 7- 0, 1¾″
3-0 x 6-8, 1¾″ 3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-626, page 229.

These Morgan Designs can be built in other sizes.





M-658

Quality—No. 1 White Pine.

Trim—Heavy Raised Egg and Dart Moulding.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 6½″ over-all; Bottom Rail 10″ face, 11½″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1⅜″	2-10 x 6-10, 1¾″
2-8 x 6-8, 1¾″	2-10 x 7- 0, 1¾″
3-0 x 6-8, 1¾″	3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-620, page 226.

M-659

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
2- 8 x 6- 8, 1¾″	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-660

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead. Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
2- 8 x 6- 8, 1¾″	3- 0 x 7- 0, 1¾″

M-661

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-662

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-663

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

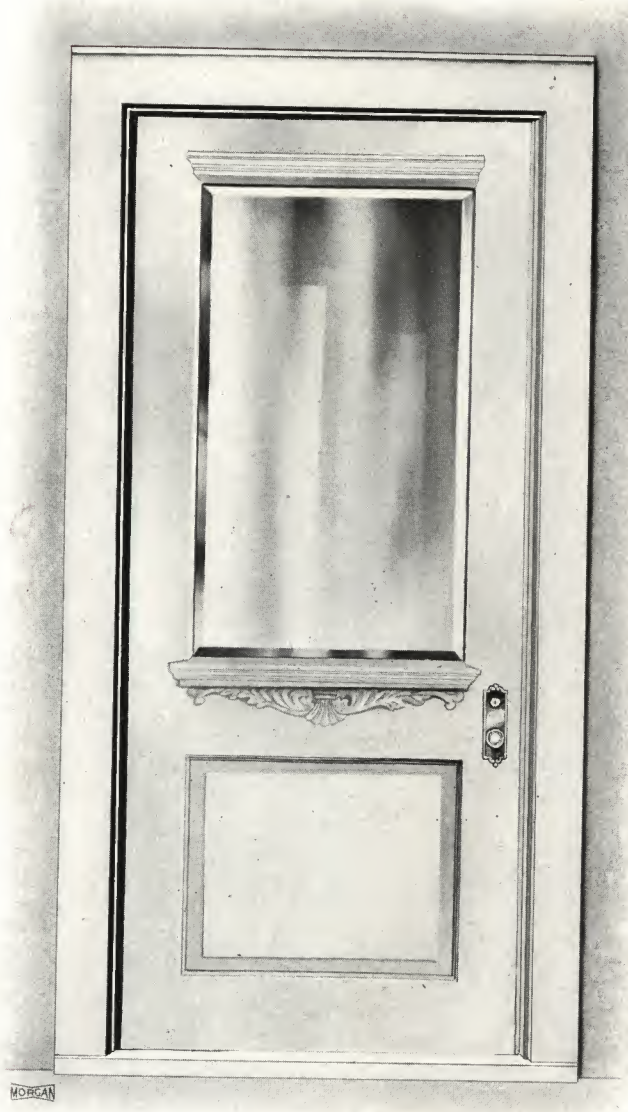
Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-664

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1⅜″	2- 8 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

M-665

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-666

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-10, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1⅜″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	

M-667

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-10, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1⅜″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	

These Morgan Designs can be built in other sizes.





M-668

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2- 8 x 7- 0, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1⅜″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	

M-669

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead. Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″, face 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-10, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1⅜″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	

These Morgan Designs can be built in other sizes.





M-670

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 6 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-10, 1¾″
2-10 x 6-10, 1⅜″	2- 8 x 7- 0, 1¾″
2- 8 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	3- 0 x 7- 0, 1¾″

M-671

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 6 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-10, 1¾″
2-10 x 6-10, 1⅜″	2- 8 x 7- 0, 1¾″
2- 8 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-672

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

M-673

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove an Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

These Morgan Designs can be built in other sizes.





M-674

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 6 x 6- 8, 1¾″
2- 6 x 6- 8, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	3- 0 x 6- 8, 1¾″
2- 8 x 7- 0, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2- 8 x 7- 0, 1¾″
	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

M-675

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 6 x 6- 8, 1¾″
2- 6 x 6- 8, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	3- 0 x 6- 8, 1¾″
2- 8 x 7- 0, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2- 8 x 7- 0, 1¾″
	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-676

Quality—No. 1 White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

M-677

Quality—No. 1 White Pine.

Trim—Heavy Raised Mould outside, Flush Mould inside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

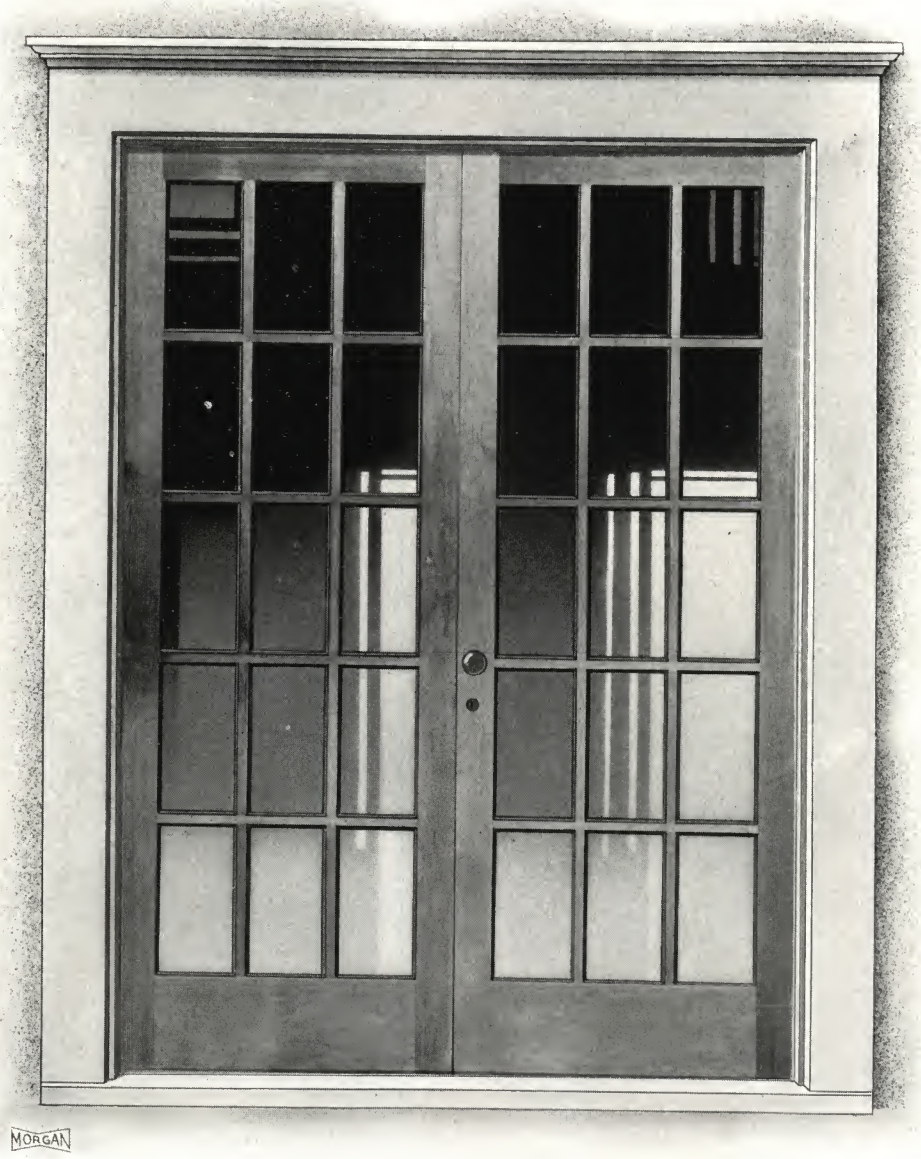
Layout—Stiles and Top Rail 4¾″ face, 6″ over-all; Bottom Rail 9¼″ face, 10½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″

2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.



M-685

Quality—No. 1 White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 3⅛″ face, 3½″ over-all; Bottom Rail 8⅝ face, 9″ over-all.

Carried in stock in the following sizes:

Each Door 2-0 x 6-8, 1⅜″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1⅜″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1⅜″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1⅜″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1⅜″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1⅜″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1⅜″, opening in pairs 6-0 x 7-0

For corresponding design in Hardwood, see M-726, page 263.

This Morgan Design can be built in other sizes.



M-686

Quality—No. 1 White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 3⅛″ face, 3½″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.

Carried in stock in the following sizes:

Each Door 2-0 x 6-8, 1⅜″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1⅜″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1⅜″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1⅜″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1⅜″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1⅜″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1⅜″, opening in pairs 6-0 x 7-0

For corresponding design in Hardwood, see M-725, page 262.

This Morgan Design can be built in other sizes.





M-687

Quality—No. 1 White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5⅜″ over-all; Bottom Rail 12″ face, 12⅜″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″	2- 8 x 6- 8, 1¾″
2-8 x 6-8, 1⅜″	2-10 x 6-10, 1¾″
	2- 6 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

M-688

Quality—No. 1 White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5⅜″ over-all; Bottom Rail 12″ face, 12⅜″ over-all.

Carried in stock in the following sizes:

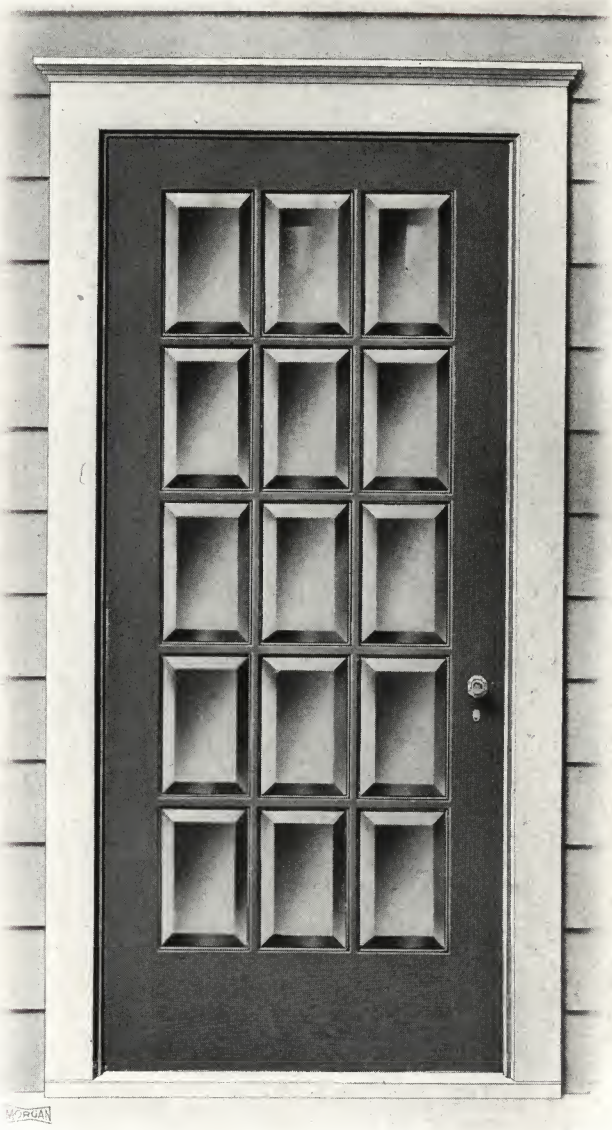
2-6 x 6-8, 1⅜″	2- 8 x 6- 8, 1¾″
2-8 x 6-8, 1⅜″	2-10 x 6-10, 1¾″
	2- 6 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-728, page 264.

These designs can be used for exterior or interior. We recommend 1¾ inch thick for exterior use.

These Morgan Designs can be built in other sizes.





M-689

Quality—No. 1 White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5⅜″ over-all; Bottom Rail 12″ face, 12⅜″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-727, page 264.

M-690

Quality—No. 1 White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5⅜″ over-all; Bottom Rail 12″ face, 12⅜″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-729, page 265.

These designs can be used for exterior or interior. We recommend 1¾ inch thick for exterior use.

These Morgan Designs can be built in other sizes.





M-700

Birch Illustrated.

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½" face, 4⅞" over-all; Bottom Rail 8⅝" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak and Birch

2-0 x 6-0, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-6, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-6, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-6, 1⅜"	2-8 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"
2-2 x 6-8, 1⅜"	
2-4 x 6-8, 1⅜"	2-8 x 6-8, 1¾"
2-6 x 6-8, 1⅜"	3-0 x 6-8, 1¾"
2-8 x 6-8, 1⅜"	2-6 x 7-0, 1¾"
	2-8 x 7-0, 1¾"
	3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-800, pages 266 and 267.

M-700

Quarter Sawed Oak Illustrated.

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½" face, 4⅞" over-all; Bottom Rail 8⅝" face, 9" over-all.

Quarter Sawed Oak is shown above to illustrate the beauties of this wood. The figure and grain vary in every piece of veneer. Some pieces will run to large flake, others to smaller flake and still others to small lines, while quite frequently pieces show flakes and lines combined.

The above Quarter Sawed Oak Door built in any size.

For corresponding design in Softwood, see M-800, pages 266 and 267.

This Morgan Design can be built in other woods and sizes.





M-701

Plain Red Oak Illustrated.
Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2- 8 x 7- 0, 1¾″	2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″

M-702

Plain Red Oak Illustrated.
Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜″	2-6 x 6-6, 1⅜″
2-0 x 6-8, 1⅜″	2-0 x6-8, 1⅜″
2-4 x 6-8, 1⅜″	2-4 x 6-8, 1⅜″
2-6 x 6-8, 1⅜″	2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″	2-8 x 6-8, 1⅜″
2-6 x 7-0, 1⅜″	
2-8 x 7-0, 1⅜″	3-0 x 7-0, 1¾″
2-8 x 7-0, 1¾″	
3-0 x 7-0, 1¾″	

For corresponding design in Softwood, see M-802, page 268.

These Morgan Designs can be built in other woods and sizes.





M-703

Birch Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

Birch

2-0 x 6-0, 1¾″	2- 0 x 7-0, 1¾″
2-6 x 6-6, 1¾″	2- 4 x 7-0, 1¾″
2-0 x 6-8, 1¾″	2- 6 x 7-0, 1¾″
2-4 x 6-8, 1¾″	2- 8 x 7-0, 1¾″
2-6 x 6-8, 1¾″	2-10 x 7-0, 1¾″
2-8 x 6-8, 1¾″	3- 0 x 7-0, 1¾″

M-703

Plain Red Oak Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

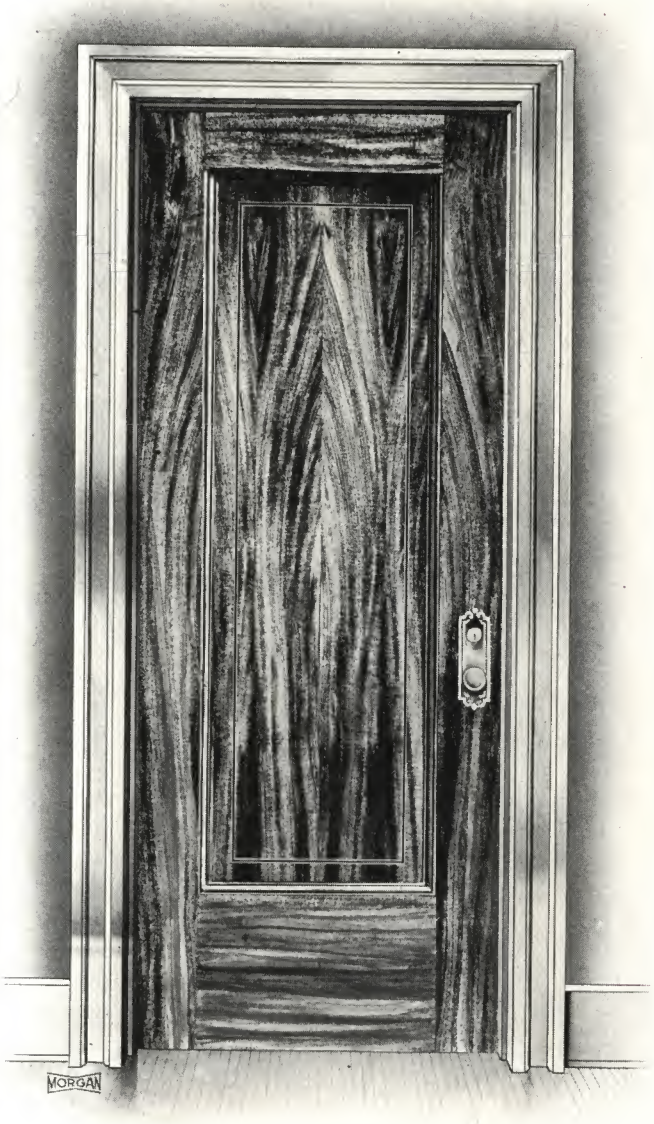
Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

Plain Red Oak

2-0 x 6-0, 1¾″	2- 0 x 7-0, 1¾″
2-6 x 6-6, 1¾″	2- 4 x 7-0, 1¾″
2-0 x 6-8, 1¾″	2- 6 x 7-0, 1¾″
2-4 x 6-8, 1¾″	2- 8 x 7-0, 1¾″
2-6 x 6-8, 1¾″	2-10 x 7-0, 1¾″
2-8 x 6-8, 1¾″	3- 0 x 7-0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-703 with Inlay M-933

Selected Mahogany Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

This illustration shows the effect of inlay when applied to our one-panel doors. Any inlay shown on pages 284 and 285 can be used.

This Door built in all woods and sizes with any inlay design.

M-704

Birch Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6-8, 1¾″	2- 8 x 6-8, 1¾″
2- 8 x 7-0, 1¾″	2- 8 x 7-0, 1¾″
2-10 x 7-0, 1¾″	2-10 x 7-0, 1¾″
3- 0 x 7-0, 1¾″	3- 0 x 7-0, 1¾″

Above Morgan Design M-704 can be built in other woods and sizes.





M-705

Plain Red Oak Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 5″ face, 5½″ over-all;
Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

Plain Red Oak

2-6 x 6-6, 1⅜″	2-0 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	2-4 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	2-6 x 7-0, 1⅜″
2-4 x 6-8, 1⅜″	2-8 x 7-0, 1⅜″
2-6 x 6-8, 1⅜″	3-0 x 7-0, 1⅜″
2-8 x 6-8, 1⅜″	
2- 8 x 6-8, 1¾″	
2- 6 x 7-0, 1¾″	
2- 8 x 7-0, 1¾″	
2-10 x 7-0, 1¾″	
3- 0 x 7-0, 1¾″	

For corresponding design in Softwood, see M-805, page 268.

M-705

Birch Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 5″ face, 5½″ over-all;
Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

Birch

2-0 x 6-6, 1⅜″	2- 0 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 4 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	2- 8 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	2-10 x 7-0, 1⅜″
2-4 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2-8 x 6-8, 1⅜″	
2- 8 x 6-8, 1¾″	
2- 6 x 7-0, 1¾″	
2- 8 x 7-0, 1¾″	
2-10 x 7-0, 1¾″	
3- 0 x 7-0, 1¾″	

For corresponding design in Softwood, see M-805, page 268.

This Morgan Design can be built in other woods and sizes.





M-706

Plain Red Oak Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″

M-707

Birch Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all; Bottom Rail 8⅝″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜″	2-6 x 6-6, 1⅜″
2-0 x 6-8, 1⅜″	2-0 x 6-8, 1⅜″
2-4 x 6-8, 1⅜″	2-4 x 6-8, 1⅜″
2-6 x 6-8, 1⅜″	2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″	2-8 x 6-8, 1⅜″

These Morgan Designs can be built in other woods and sizes.





M-708

Birch Illustrated

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all; Bottom Rail 11⅝″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜″	2-6 x 6-6, 1⅜″
2-0 x 6-8, 1⅜″	2-0 x 6-8, 1⅜″
2-4 x 6-8, 1⅜″	2-4 x 6-8, 1⅜″
2-6 x 6-8, 1⅜″	2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″	2-8 x 6-8, 1⅜″
2-0 x 7-0, 1⅜″	2-0 x 7-0, 1⅜″
2-4 x 7-0, 1⅜″	2-4 x 7-0, 1⅜″
2-6 x 7-0, 1⅜″	2-6 x 7-0, 1⅜″
2-8 x 7-0, 1⅜″	2-8 x 7-0, 1⅜″
2-8 x 7-0, 1¾″	
3-0 x 7-0, 1¾″	

M-709

Birch Illustrated.

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all; Bottom Rail 11⅝″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-710

Birch Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Square.

Layout—Stiles and Top Rail 5½" face, 5½" over-all; Bottom Rail 12" face, 12" over-all.

Carried in stock in the following sizes:

Birch

2-6 x 6-6, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-8, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-8, 1⅜"	2-8 x 7-0, 1⅜"
2-8 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"

3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-810, page 269.

M-710

Plain Red Oak Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Square.

Layout—Stiles and Top Rail 5½" face, 5½" over-all; Bottom Rail 12" face, 12" over-all.

Carried in stock in the following sizes:

Plain Red Oak

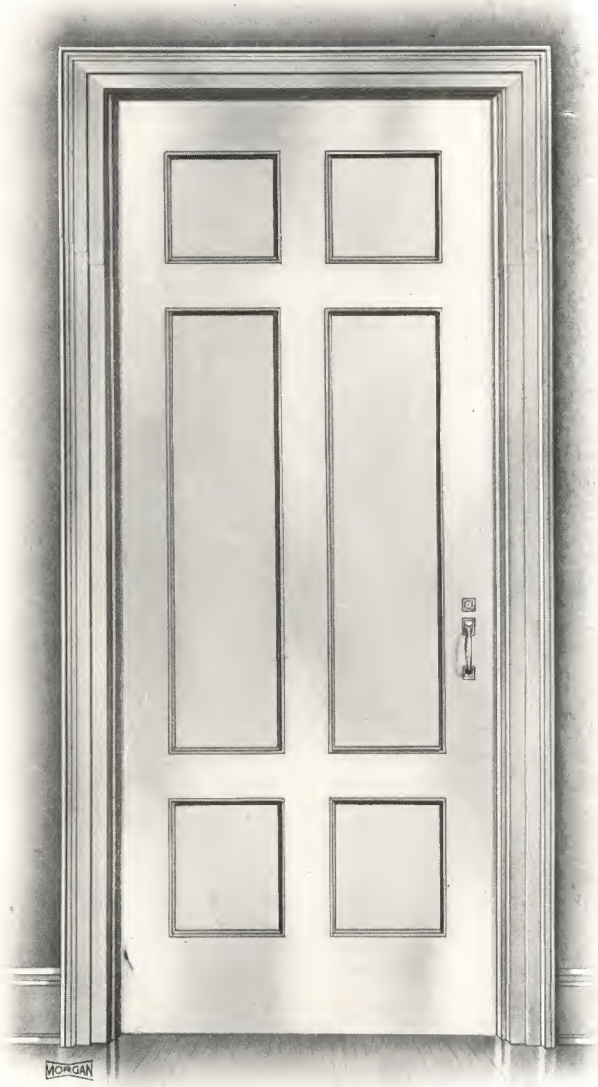
2-6 x 6-6, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-8, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-8, 1⅜"	2-8 x 7-0, 1⅜"
2-8 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"

3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-810, page 269.

This Morgan Design can be built in other woods and sizes.





M-711

Birch Illustrated.

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½" face, 4⅞" over-all;
Bottom Rail 8⅝" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜"	2-6 x 6-6, 1⅜"
2-0 x 6-8, 1⅜"	2-0 x 6-8, 1⅜"
2-4 x 6-8, 1⅜"	2-4 x 6-8, 1⅜"
2-6 x 6-8, 1⅜"	2-6 x 6-8 1⅜"
2-8 x 6-8, 1⅜"	2-8 x 6-8, 1⅜"
2-0 x 7-0, 1⅜"	2-0 x 7-0, 1⅜"
2-4 x 7-0, 1⅜"	2-4 x 7-0, 1⅜"
2-6 x 7-0, 1⅜"	2-6 x 7-0, 1⅜"
2-8 x 7-0, 1⅜"	2-8 x 7-0, 1⅜"
3-0 x 7-0, 1⅜"	3-0 x 7-0, 1⅜"

For corresponding design in Softwood, see M-642, page 233.

M-712

Gum with Ivory Finish Illustrated.

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½" face, 4⅞" over-all;
Bottom Rail 8⅝" face, 9" over-all.

Ivory or White Enamel and French Gray are the appropriate finishes for "Colonial" Doors and the effect is very pleasing. We advise Gum or Birch to obtain best results.

This design built in any wood and size.

For corresponding design for exterior, see M-643, page 233.

Above Morgan Design M-711 can be built in other woods and sizes.





M-713

Red Gum Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all;
Bottom Rail 8⅝″ face, 9″ over-all.

The illustration above is to show the beautiful grain of Red Gum. It is now recognized as one o the better woods for interior finish and furniture. The satiny finish is hard to excel.

M-714

Brown Ash Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4½″ face, 4⅞″ over-all;
Bottom Rail 8⅝″ face, 9″ over-all.

Brown Ash is known for the fairly large figure, which is so much desired by many. The design shown above is one of our many "Colonial" Doors which are being used extensively in some sections. The texture is about the same as that of Plain Red Oak and will take about the same color finishes.

These Morgan Designs can be built in all woods and sizes.



M-725

Plain Red Oak Illustrated.

Veneers 1/8 inch thick.
Core—"Morgan" All White Pine Laminated.
Trim—Solid Stuck, Bevel Bars.
Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.
Layout—Stiles and Top Rail 3 1/8" face, 3 1/2" over-all; Bottom Rail 8 5/8" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak

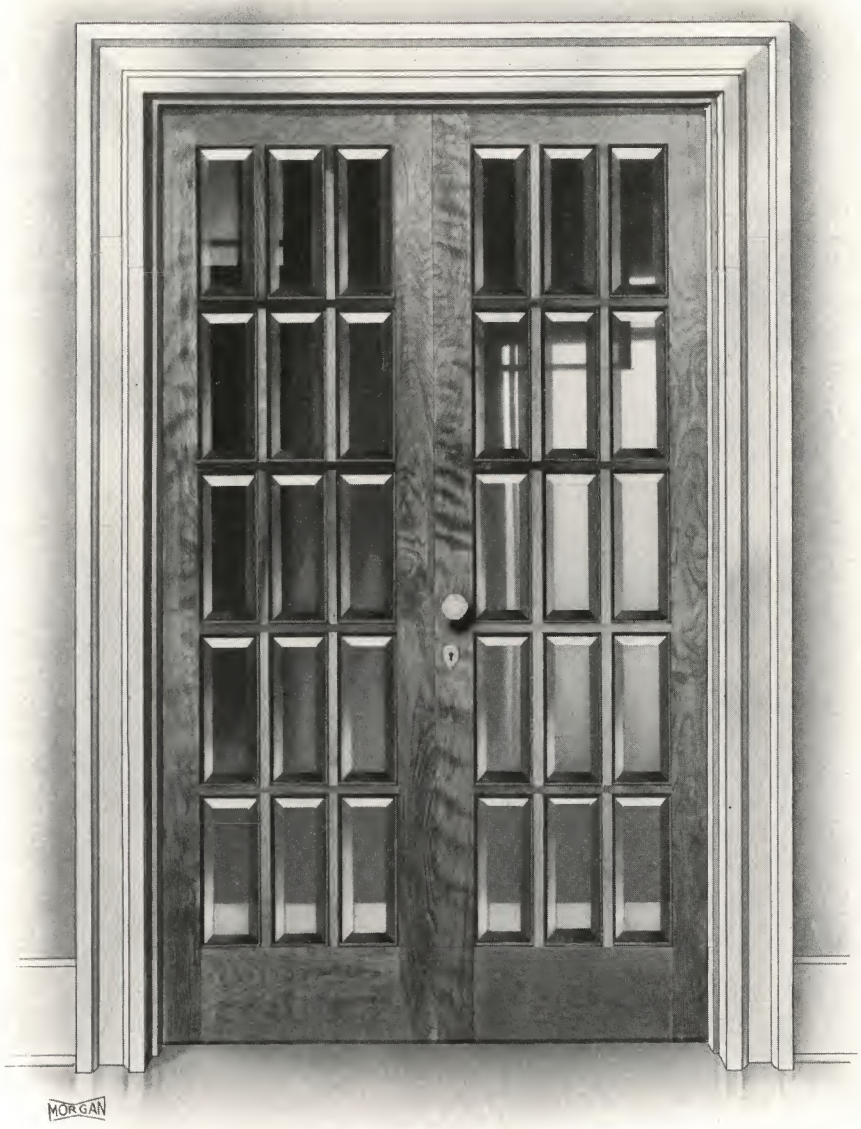
Each Door 2-0 x 6-8, 1 3/4", opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1 3/4", opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1 3/4", opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1 3/4", opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1 3/4", opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1 3/4", opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1 3/4", opening in pairs 6-0 x 7-0

Birch

Each Door 2-0 x 6-8, 1 3/4", opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1 3/4", opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1 3/4", opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1 3/4", opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1 3/4", opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1 3/4", opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1 3/4", opening in pairs 6-0 x 7-0

For corresponding design in White Pine, see M-686, page 249.

This Morgan design can be built in other woods and sizes.



M-726

Birch Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 3 1/8" face, 3 1/2" over-all; Bottom Rail 8 5/8" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
Each Door 2-0 x 6-8, 1 3/4", opening in pairs 4-0 x 6-8	Each Door 2-0 x 6-8, 1 3/4", opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1 3/4", opening in pairs 5-0 x 6-8	Each Door 2-6 x 6-8, 1 3/4", opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1 3/4", opening in pairs 5-4 x 6-8	Each Door 2-8 x 6-8, 1 3/4", opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1 3/4", opening in pairs 4-0 x 7-0	Each Door 2-0 x 7-0, 1 3/4", opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1 3/4", opening in pairs 5-0 x 7-0	Each Door 2-6 x 7-0, 1 3/4", opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1 3/4", opening in pairs 5-4 x 7-0	Each Door 2-8 x 7-0, 1 3/4", opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1 3/4", opening in pairs 6-0 x 7-0	Each Door 3-0 x 7-0, 1 3/4", opening in pairs 6-0 x 7-0

For corresponding design in White Pine, see M-685, page 248.

This Morgan Design can be built in other woods and sizes.





M-727

Birch Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.
Trim—Solid Stuck, Bevel Bars.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 0 x 6- 8, 1¾″	2- 0 x 6- 8, 1¾″
2- 6 x 6- 8, 1¾″	2- 6 x 6- 8, 1¾″
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2- 0 x 7- 0, 1¾″	2- 0 x 7- 0, 1¾″
2- 6 x 7- 0, 1¾″	2- 6 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-689, page 251.

M-728

Plain Red Oak Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.
Trim—Solid Stuck, Bevel Bars.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

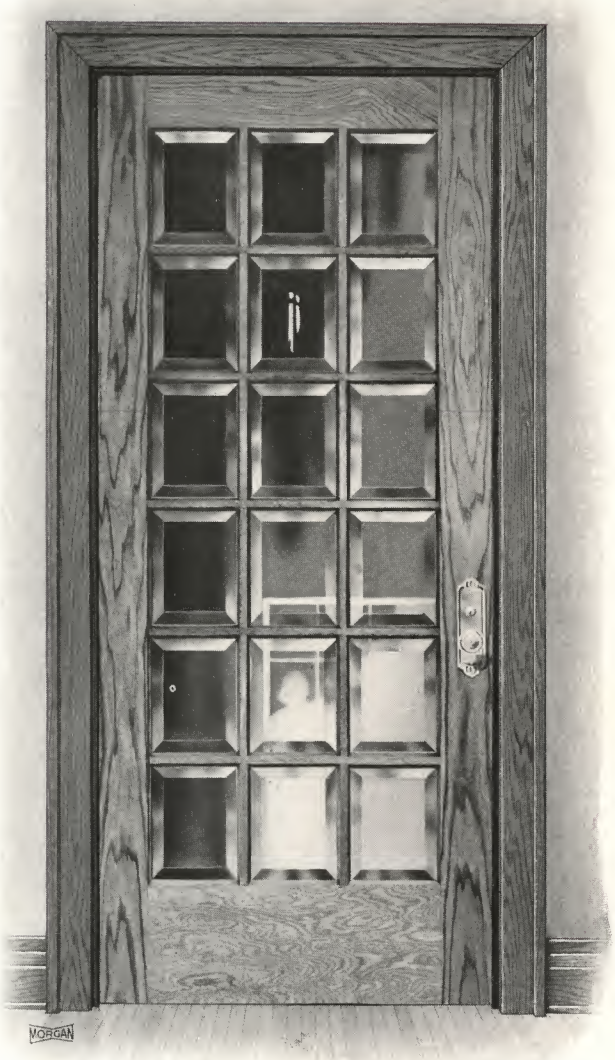
Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 0 x 6- 8, 1¾″	2- 0 x 6- 8, 1¾″
2- 6 x 6- 8, 1¾″	2- 6 x 6- 8, 1¾″
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2- 0 x 7- 0, 1¾″	2- 0 x 7- 0, 1¾″
2- 6 x 7- 0, 1¾″	2- 6 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-688, page 250.

These Morgan Designs can be built in other woods and sizes.





M-729

Birch Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 6 x 6- 8, 1¾″	2- 6 x 6- 8, 1¾″
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″	2- 6 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-690, page 251.

M-730

Plain Red Oak Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Bevel Bars.

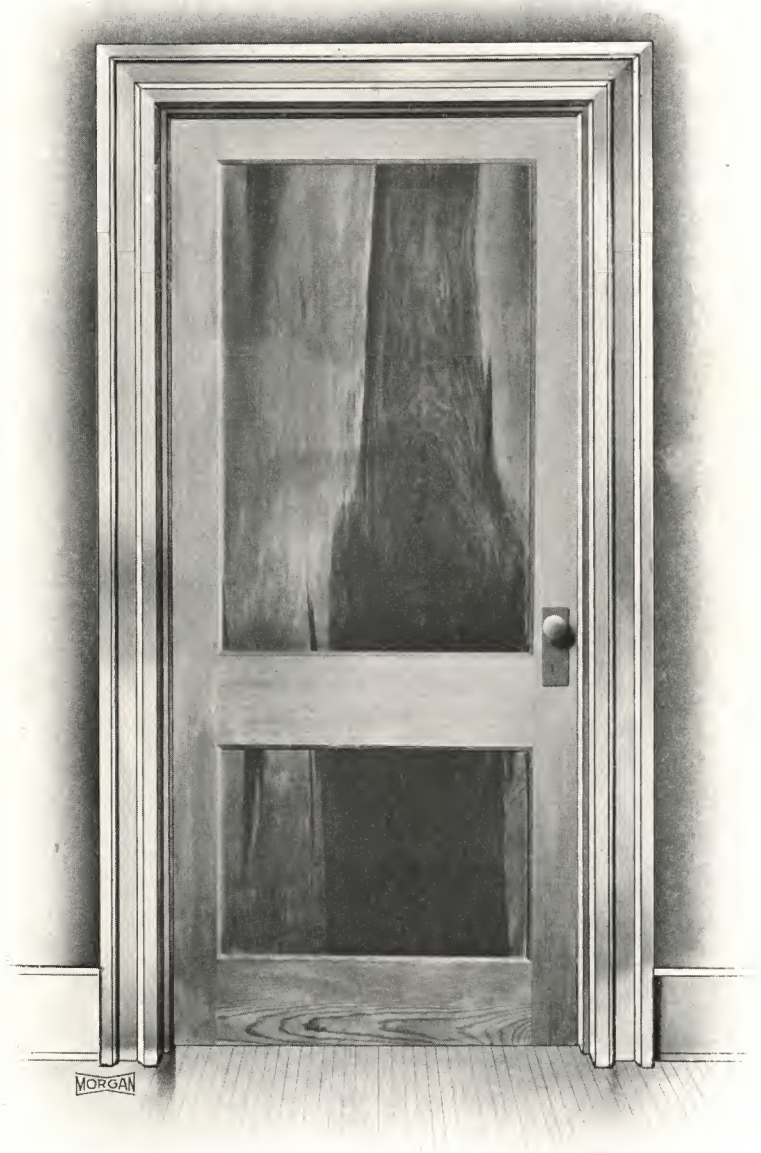
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 6 x 6- 8, 1¾″	2- 6 x 6- 8, 1¾″
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″	2- 6 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

These Morgan Designs can be built in other woods and sizes.



M-800

Solid White Pine Stiles and Rails, 3 Ply Gum Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅛″ face, 4½″ over-all; Bottom Rail 8⅞″ face, 9¼″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2- 8 x 6- 8, 1⅜″
2-0 x 6-6, 1⅜″	2-10 x 6-10, 1⅜″
2-4 x 6-6, 1⅜″	2- 0 x 7- 0, 1⅜″
2-6 x 6-6, 1⅜″	2- 4 x 7- 0, 1⅜″
2-8 x 6-6, 1⅜″	2- 6 x 7- 0, 1⅜″
2-0 x 6-8, 1⅜″	2- 8 x 7- 0, 1⅜″
2-4 x 6-8, 1⅜″	2-10 x 7- 0, 1⅜″
2-6 x 6-8, 1⅜″	3- 0 x 7- 0, 1⅜″

For corresponding design in Hardwood, see M-700, page 252.

Here is an opportunity to save—to circumvent, in a measure, the cost of building—without sacrificing quality or appearance. Century-old houses, better today than many a quarter of their age, still stand and serve, bearing evidence of their builders' judgment. Nearly all of the doors are White Pine, sturdy and true as of old.

That's the kind of frames we use in the doors on this page and the three pages following; also, Design M-642, page 233. The panels are built three ply of "Gum" or Rotary Yellow Pine, with the exception of those in Design M-825, which are solid.

Gum is called "America's Finest Cabinet Wood" and is employed extensively in the manufacture of high-grade furniture. No equal alternative for mahogany has yet been discovered. It takes stain or enamel better than most woods.

This Morgan Design can be built in other sizes.



The built-up Rotary Yellow Pine fills a long felt want where the finish is to be "natural." Thousands upon thousands of these doors made the Morgan Way have been in use for many years and are giving entire satisfaction. We treat the veneers in a way known only to ourselves and have overcome all objections to this type when made the ordinary way; thus placing at the command of the public doors that are not only very beautiful, but also economical as well as serviceable.

M-800

Solid White Pine Stiles and Rails, 3 Ply Rotary Yellow Pine Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅛″ face, 4½″ over-all; Bottom Rail 8⅞″ face, 9¼″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2- 0 x 7-0, 1⅜″
2-0 x 6-6, 1⅜″	2- 4 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2- 8 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	2-10 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2-4 x 6-8, 1⅜″	
2-6 x 6-8, 1⅜″	2- 8 x 6-8, 1¾″
2-8 x 6-8, 1⅜″	3- 0 x 7-0, 1¾″

For corresponding design in Hardwood, see M-700, page 252.

This Morgan Design can be built in other sizes





M-802

Solid White Pine Stiles and Rails, 3 Ply Rotary Yellow Pine Panel Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅛″ face, 4½″ over-all; Bottom Rail 8⅞″ face, 9¼″ over-all.

Carried in stock in the following sizes:

2-0 x 6-6, 1⅜″	2-4 x 6-8, 1⅜″
2-4 x 6-6, 1⅜″	2-6 x 6-8, 1⅜″
2-6 x 6-6, 1⅜″	2-8 x 6-8, 1⅜″
2-0 x 6-8, 1⅜″	

For corresponding design in Hardwood, see M-702, page 253.

M-805

Solid White Pine Stiles and Rails, 3 Ply Rotary Yellow Pine Panel Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅛″ face, 4½″ over-all; Bottom Rail 11⅝″ face, 12″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2- 4 x 7-0, 1⅜″
2-0 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 8 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2-10 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	
2-4 x 6-8, 1⅜″	2- 8 x 6-8, 1¾″
2-6 x 6-8, 1⅜″	2- 6 x 7-0, 1¾″
2-8 x 6-8, 1⅜″	2- 8 x 7-0, 1¾″
2-0 x 7-0, 1⅜″	2-10 x 7-0, 1¾″
2-2 x 7-0, 1⅜″	3- 0 x 7-0, 1¾″

For correspondng design in Hardwood, see M-705, page 256.

These Morgan Designs can be built in other sizes.





M-810

Solid White Pine Stiles and Rails, 3 Ply Rotary Yellow Pine Panels Illustrated.

Trim—Solid Stuck, Square.

Layout—Stiles and Top Rail 4½″ face, 4½″ over-all; Bottom Rail 12″ face, 12″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2- 4 x 7-0, 1⅜″
2-0 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 8 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2-10 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	
2-4 x 6-8, 1⅜″	2- 8 x 6-8, 1¾″
2-6 x 6-8, 1⅜″	2- 6 x 7-0, 1¾″
2-8 x 6-8, 1⅜″	2- 8 x 7-0, 1¾″
2-0 x 7-0, 1⅜″	2-10 x 7-0, 1¾″
2-2 x 7-0, 1⅜″	3- 0 x 7-0, 1¾″

For corresponding design in Hardwood, see M-710, page 259.

M-825

No. 1 White Pine Illustrated.

Trim—Solid Stuck, O. G.

Layout—Stiles and Top Rail 4¼″ face, 4¾″ over-all; Bottom Rail 9¼″ face, 9¾″ over-all.

Carried in stock in the following sizes:

2- 0 x 6- 0, 1⅜″	2- 0 x 7-0, 1⅜″
	2- 4 x 7-0, 1⅜″
2- 0 x 6- 0, 1⅜″	2- 6 x 7-0, 1⅜″
2- 0 x 6- 6, 1⅜″	2- 8 x 7-0, 1⅜″
2- 4 x 6- 6, 1⅜″	3- 0 x 7-0, 1⅜″
2- 6 x 6- 6, 1⅜″	
2- 0 x 6- 8, 1⅜″	
2- 2 x 6- 8, 1⅜″	
2- 4 x 6- 8, 1⅜″	
2- 6 x 6- 8, 1⅜″	2- 8 x 6-8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-8, 1¾″
2- 6 x 6-10, 1⅜″	2- 8 x 7-0, 1¾″
2- 8 x 6-10, 1⅜″	3- 0 x 7-0, 1¾″
2-10 x 6-10, 1⅜″	

These Morgan Designs can be built in other sizes.

MORGAN STANDARDIZED SIDELIGHTS



M-850

No. 1
White Pine



M-851

No. 1
White Pine



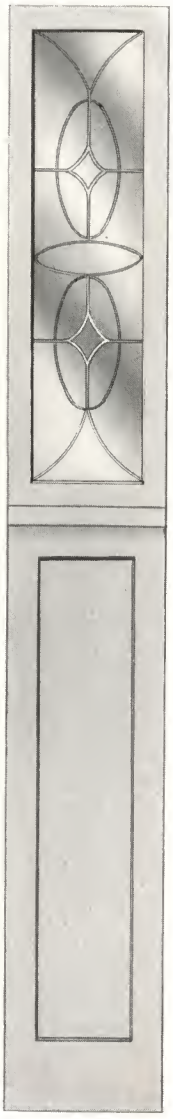
M-852

Plain
Red Oak



M-853

Birch



M-854

Painted or
Enameled



M-855

Painted or
Enameled

Illustrated as follows:

All of the Designs illustrated carried in stock in the following woods and sizes:

Plain Red Oak	Birch	No. 1 White Pine
1-2 x 6-8, 1¾″	1-2 x 6-8, 1¾″	1-2 x 6-8, 1⅜″
1-4 x 6-8, 1¾″	1-4 x 6-8, 1¾″	1-4 x 6-8, 1⅜″
1-6 x 6-8, 1¾″	1-6 x 6-8, 1¾″	1-6 x 6-8, 1⅜″
1-2 x 7-0, 1¾″	1-2 x 7-0, 1¾″	1-2 x 7-0, 1⅜″
1-4 x 7-0, 1¾″	1-4 x 7-0, 1¾″	1-4 x 7-0, 1⅜″
1-6 x 7-0, 1¾″	1-6 x 7-0, 1¾″	1-6 x 7-0, 1⅜″

Glazing: Genuine Polished Plate—Plain or Beveled—Double Strength or Art Glass set in Metal.

These Morgan Designs can be built in other woods and sizes

MORGAN STANDARDIZED SIDELIGHTS



M-856

Oak



M-857

Birch



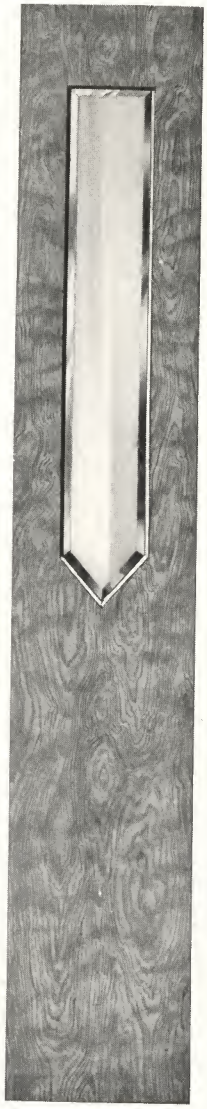
M-858

Oak



M-859

Oak



M-860

Birch



M-861

Oak

Illustrated as follows:

All of the Designs illustrated carried in stock in the following woods and sizes:

Plain Red Oak	Birch	No. 1 White Pine
1-2 x 6-8, 1¾″	1-2 x 6-8, 1¾″	1-2 x 6-8, 1⅜″
1-4 x 6-8, 1¾″	1-4 x 6-8, 1¾″	1-4 x 6-8, 1⅜″
1-6 x 6-8, 1¾″	1-6 x 6-8, 1¾″	1-6 x 6-8, 1⅜″
1-2 x 7-0, 1¾″	1-2 x 7-0, 1¾″	1-2 x 7-0, 1⅜″
1-4 x 7-0, 1¾″	1-4 x 7-0, 1¾″	1-4 x 7-0, 1⅜″
1-6 x 7-0, 1¾″	1-6 x 7-0, 1¾″	1-6 x 7-0, 1⅜″

Glazing: Genuine Polished Plate—Plain or Beveled—Double Strength or Art Glass set in Metal.

These Morgan Designs can be built in other woods and sizes

The Mirror Door Is a Modern Necessity

TO BE classified as modern, your home must include mirror doors. They are Milady's first aid to correct dressing. It is the final glance at her full-length reflection which gives her that comfortable feeling of assurance under scrutiny so much coveted by every woman. And the convenience is no less appreciated by the men. At least one closet in every bedroom should have a mirror door. And wherever possible one should be installed in some convenient room where it can be used daily by all who leave the house. On the following page we show an appropriate and popular design.

In addition to this, any of the inside panel doors shown on the preceding pages can be supplied with mirror.



Mirror Door M-888

White Enamel Finish Illustrated.

Any design, size and wood shown as stock in Panel Doors carried in stock glazed with Genuine Polished Plate Mirror—Beveled or Plain.

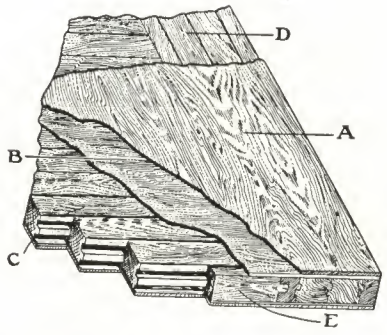
This Morgan Design can be built in other woods and sizes.

Morgan Flush Doors

MORGAN Flush or Sanitary Doors are today recognized by the leading architects throughout the United States as the highest of standard door value based on Merit and Construction. Years of hard work, studying, comparing, analyzing and investigating, have resulted in Morgan Flush or Sanitary doors, which are placed on the market with entire confidence that they will fulfill all requirements.

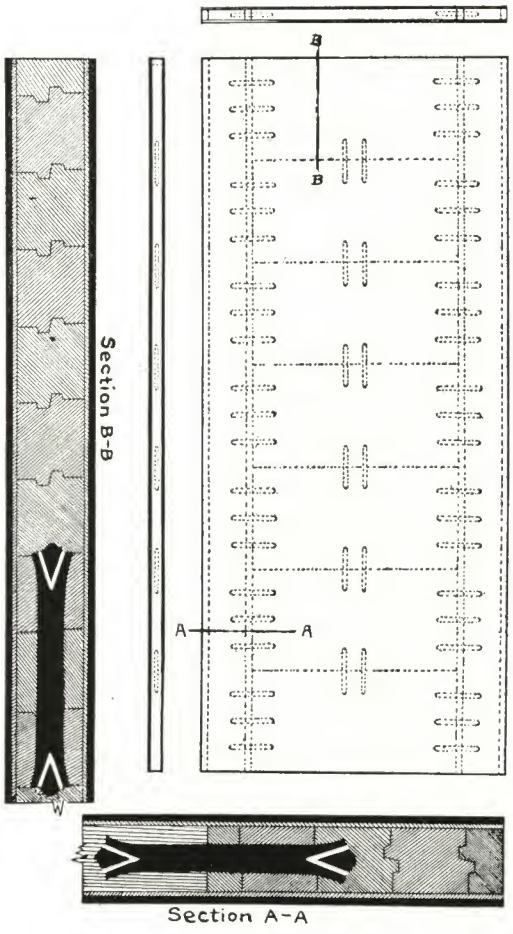
The core or foundation of all Morgan Flush Doors is built up of white pine, thoroughly kiln dried, using our Wedge Dowel Construction with six inch stiles and top rail and twelve inch bottom rail. This frame or foundation part of the door forms a perfect flush door in itself and after being put together, is re-dried and then planed and sanded to an even thickness. After this process, the cross banding is put on and upon this is placed the face veneer. This cross banding and the veneers are glued to the core with the best grade of glue under hydraulic presses of three hundred tons capacity, giving uniform surface pressure on all doors, irrespective of size.

We have always had special and superior methods for building doors, and these methods are reflected in our doors with inlay. The strips of inlay are placed in such a manner that they permit hand-smoothing the entire surface of the door at one time, thereby eliminating all imperfect and ragged joints. This is the fundamental requisite for successful inlay work.



A ⅛-inch face veneer.
B Cross banding veneers.
C Solid rail construction with glued joints.
D Stile construction with glued joints.
E Edge strips to match veneers.

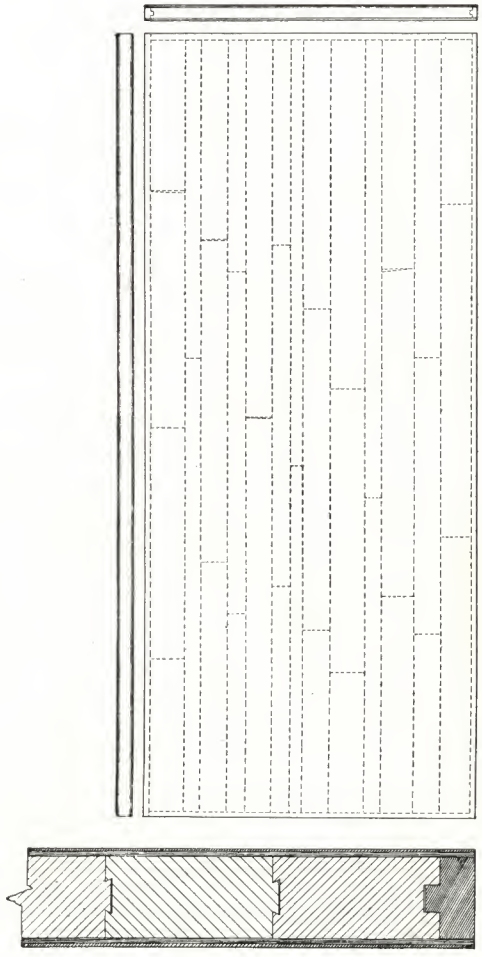
MORGAN FLUSH DOOR CONSTRUCTION



Morgan Construction

Note—Fifty-four *wedge dowels* in each "Morgan" All White Pine Core.

MORGAN DOORS are produced by workmen whose sole aim is to identify the name "Morgan" with all that is best in door design and construction. Like all real things, Morgan Flush Doors are often imitated but never equalled.



Not Morgan Construction

This is the ordinary construction generally used in manufacturing Flush or Sanitary Doors. Core usually built up of mixed soft and hardwoods.

Note absence of dowels—not even plain dowels, let alone wedge dowels—and cross rail construction depending largely on cross banding and face veneers.





M-900

Plain Red Oak Illustrated.

Veneers—Face 1/8 inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Carried in stock in the following sizes:

Plain Red Oak

2-0 x 6-8, 1¾"	2- 0 x 7-0, 1¾"
2-4 x 6-8, 1¾"	2- 4 x 7-0, 1¾"
2-6 x 6-8, 1¾"	2- 6 x 7-0, 1¾"
2-8 x 6-8, 1¾"	2-10 x 7-0, 1¾"
	3- 0 x 7-0, 1¾"

M-900

Birch Illustrated.

Veneers—Face 1/8 inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Carried in stock in the following sizes:

Birch

2-0 x 6-8, 1¾"	2- 0 x 7-0, 1¾"
2-4 x 6-8, 1¾"	2- 4 x 7-0, 1¾"
2-6 x 6-8, 1¾"	2- 6 x 7-0, 1¾"
2-8 x 6-8, 1¾"	2- 8 x 7-0, 1¾"
	2-10 x 7-0, 1¾"
	3- 0 x 7-0, 1¾"

This Morgan Design can be built in other woods and sizes.





M-900 with Special Inlay

Birch Illustrated

Veneers—Face 1/8 inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Crest and number are shown to illustrate what can be done in beautiful inlays. Any emblem or number can be inlaid in any door shown.

For woods and sizes in stock ready for inlay, see Design M-900, page 276.

M-900 with Inlay M-933

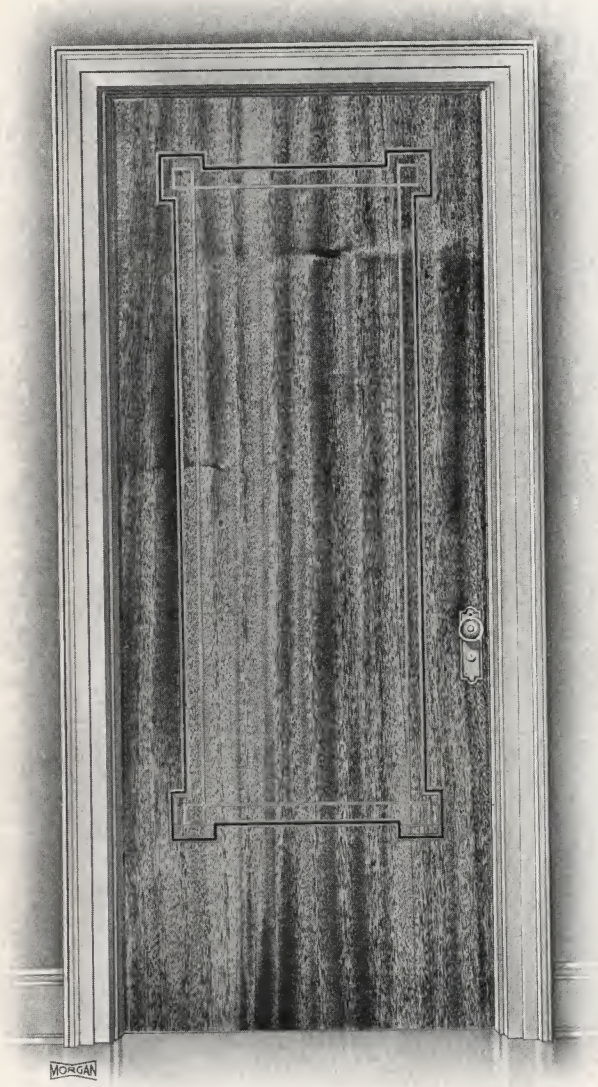
Quarter Sawed Oak Illustrated.

Veneers—Face 1/8 inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Quarter Sawed Oak is shown above to illustrate the beauties of this wood. The figure and grain vary in every piece of veneer. Some pieces will run to large flake and others to smaller flake, still others to small lines, while quite frequently pieces show flakes and lines combined.

This door built in any size.

Morgan Flush Doors can be built in all woods and sizes, with any inlay design.





M-900 with Inlay M-926

Mahogany Illustrated.

Veneers—Face 1/8 inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

The beauty of mahogany depends upon careful selection of the veneer for figure and texture, as well as on proper matching of grain wherever joining of pieces is necessary. Morgan Mahogany Doors have always given entire satisfaction because of the construction and the good judgment exercised in the selection and matching of veneers.

M-900 with Ebony Inlay M-927

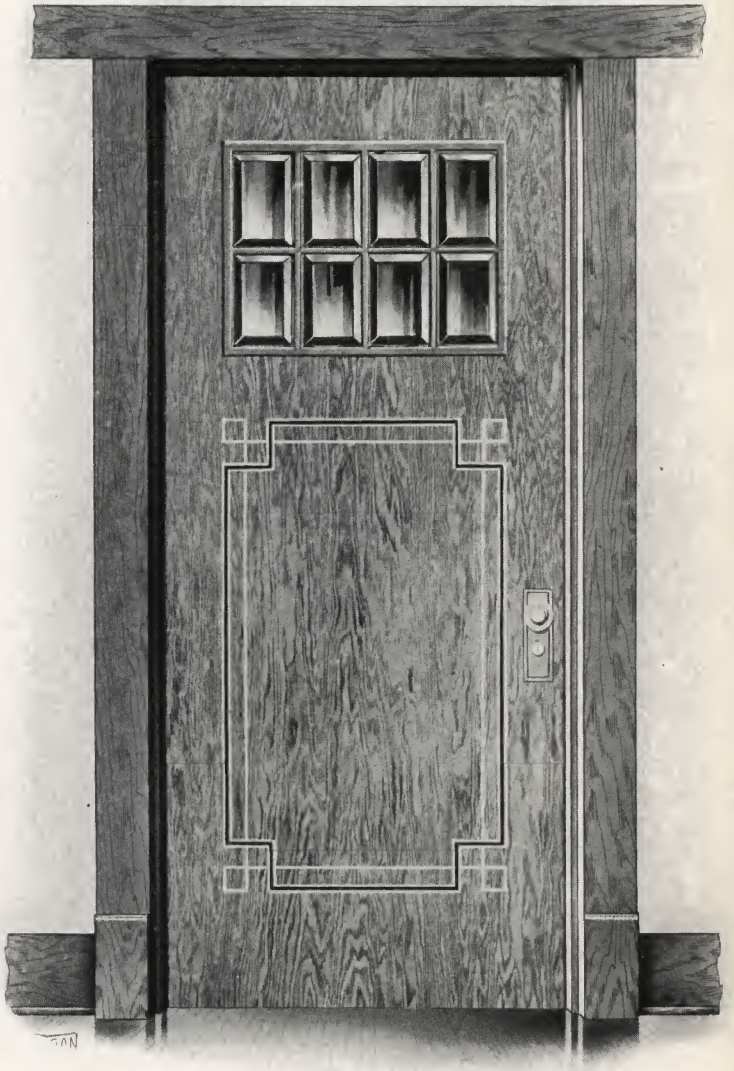
Calico Ash Illustrated.

Veneers—Face 1/8 inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

This attractive veneer has been named "Calico Ash" because of the large and variegated figure, which is the result of rotary cutting. The texture is very similar to that of Plain Red Oak and will take about the same color finishes. Any design of inlay will look well with this door.

Morgan Flush Floors can be built in all woods and sizes, with any inlay design.





M-900 with Inlay M-935

Brown Ash Illustrated.

Veneers—Face ⅛ inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

This Design is attractive, not only on account of the inlay but also because of the brown ash veneer which is in great demand in some localities.

M-901 with Inlay M-930

Plain Red Oak Illustrated.

Veneers—Face ⅛ inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This illustration shows a Flush Door with glass and inlay which can be used in places where light is wanted. The inlay should be the same design as used for the other interior doors.

Morgan Flush Doors can be built in all woods and sizes, with any inlay design.





M-902

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

M-903

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

These Morgan Designs can be built in other woods and sizes.





M-904

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

M-905

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 275.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

These Morgan Designs can be built in other woods and sizes.





M-906

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

M-907

Brown Ash Illustrated.

Veneers—Face ¼ inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This is the same design as M-901, shown on page 279, without inlay and with a square apron under glass, which makes a pleasing combination for an Entrance Door.

This Design built in any wood and size.

Above Morgan Design M-906 can be built in other woods and sizes.





M-908

Curly Red Birch Illustrated.

Veneers—Face ¼ inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This unique design is illustrated in Curly Red Birch to display the attractiveness of this veneer. This design used with corresponding sidelights is very attractive as shown in Entrance Design M-54, page 57.

M-909

Birch Illustrated.

Veneers—Face ¼ inch thick.
Core—"Morgan" All White Pine Laminated. Special construction, see page 275.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This is an unusual design and very appropriate for certain kinds of architecture. The inserted blocks, wedge like in appearance, must be very carefully handled by a master craftsman in door making. Each block must be inserted by hand, independent of the others.

These Morgan Designs can be built in all woods and sizes.



M-925



M-926



M-927



M-928



M-929



M-930

ANY of the Morgan Doors shown on the preceding pages can be inlaid with any of the designs shown above. Inlaid panels are especially attractive for Flush Doors. The designs shown on pages 277, 278 and 279 are specimens of the pleasing effect of inlay.



M-931



M-932



M-933



M-934



M-935



M-936

INLAY designs on this page and page 284 are shown in ebony and holly. Other designs and woods, or combinations of woods, such as Rosewood, Mahogany, Satinwood, Walnut, etc., can be furnished if desired.

An Over-the-Shoulder View of Morgan Woodwork

LET us start by going first to the timber lands of Wisconsin, Arkansas and Idaho, headquarters for the choicest pine, oak, birch, gum, etc. Here we meet the real beginnings of Morgan Woodwork—sound, healthy, standing trees—property of the Morgan Organization.

We see men going from tree to tree, appraising each one with practiced eye. Occasionally they stop for a more searching examination, matching some particular tree against the Morgan critical standard of perfection. If it stands the test, it is marked for the axe, and soon, with scores of others, finds its way to the sawmill in the wake of powerful tractors.

There's music in the hum of the saws and a fragrance from the new-cut logs that announce our approach even before we can see the mill through the density of the forest.

Imagine now, as you see the logs dissolve into lumber, that each board is destined to become a part of your home. Make your own selection. Set your standard high. Our alert inspectors will detect defects that you would pass by unnoticed. Worse lumber than much that we discard is built into doors by makers who cannot afford to be so particular, because they are compelled to buy their lumber in the open market while we have a practically unlimited supply of our own to draw upon.

Morgan forests are intersected by private railways terminating at the sawmills. Up North, in the winter, sleds take the place of cars, and locomotives give way to powerful caterpillar engines similar in action to tanks of war, and equally effective.

Now the lumber undergoes a preliminary drying in the open air to prepare it for the kilns. Careful, systematic piling, exposing the surface of each board, is required to insure uniformity.

After months of this treatment it is off to the dry kilns at the factory. Here we observe a procedure as interesting as it is important, for it is here that science determines the condition of the doors and woodwork after twenty-five years' service. Too dry lumber is no better than green lumber. There's a just-right degree of moisture that must obtain to insure permanence—it's between five and seven per cent.

This was a baffling problem for conscientious manufacturers. We have found a solution completely satisfactory. Frequent testing with delicate electrical instruments insures absolute accuracy. This is the real secret of Morgan perfection—the foundation of the Morgan guarantee.

A perfect, tenacious bond unites core and veneer. Both are planed and sanded to an even smoothness and then glued together under tremendous hydraulic pressure, which forces the glue right into the pores. This pressure is maintained until the glue is dry. The process has been appropriately called "wood-welding."

Fifty thousand dollars is not an unusual price for an imitation of Nature—a painting. Nature herself paints the grain in the wood that is used for veneers, defying the arts of man to imitate its intricate designs, delicate texture and gorgeous coloring.

But beautiful veneers alone do not make perfect woodwork. The relationship of figured veneer to the lines of the design must be strictly observed, with a fine regard for correct balance and proportion.

The very selection and adaptation of appropriate veneers is an art. Morgan Woodwork proves Morgan leadership in the development of this art.

Modern Finishing for Morgan Woodwork

THE art of wood finishing has been brought to a high state of perfection and it is now possible to obtain in an economical manner a great variety of beautiful and artistic effects on all kinds of wood, provided the right finishing material is used.

Nature has deftly outlined the grain of the wood with peculiar markings, some so faint as to be lost to the naked or untrained eye, yet others more pronounced. The art of wood finishing is the development of these markings, the bringing out of their latent beauty and preserving the wood with a permanent finish. The decorative value of finished woodwork, which retains its beauty permanently, is appreciated more today than ever before. It is astonishing what beautiful, inexpensive, and decorative effects may now be obtained on all woods ranging from ordinary pine to the finest oak.

The finishing of Morgan Woodwork is most important. Morgan Products are the best that skill, experience and infinite care can produce. We are proud of Morgan Woodwork and that is why we have given special attention to the subject of its finishing and treatment after it leaves our hands.



M-950



M-951



M-952



M-953



M-954



M-955

Guide to the Selection

FINISHING an interior either intensifies or destroys the effect of skillfully handled fine woodwork. Similar results are produced by painting a frame exterior. Color is as important in design as form and line. The many harmonious



M-956



M-957



M-958



M-959



M 960



M-961



M-962



M-963

of Appropriate Colors

color combinations afford ample latitude in selection. Several appropriate suggestions from an authentic source are offered on pages 291 and 292. For specifications of finishes illustrated, see page 290.



M-964



M-965



M-966



M-967



M-968



M-969

Specifications for Morgan Interior Door Finishes

Finish M-950

Plain Oak, Natural Finish. Filled with Du Pont Wheeler's No. 1 Transparent Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-951

Plain Oak, Golden Oak Finish. Stained with Du Pont Bridgeport Standard R Y Golden Oak Penetrating Stain, filled with Du Pont Wheeler's No. 3 Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-952

Rotary Cut Oak, Dark Antique. Filled with Du Pont Wheeler's No. 5 Walnut Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-953

Rotary Cut Oak, Green Weathered Oak Finish. Stained with Du Pont Bridgeport Standard Green Weathered Oak Penetrating Stain and Waxed Finish, filled with Du Pont Wheeler's No. 10 Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-954

Plain Red Oak, Dark Fumed Oak Finish. Stained with Du Pont Bridgeport Standard No. 1000 Dark Fumed Oak Acid Stain and finished with two coats of Du Pont Bridgeport Standard Wonderlac.

Finish M-955

Gumwood, Circassian Walnut Finish. Stained with Du Pont Bridgeport Standard No. 2303 Circassian Walnut Penetrating Stain, given a thin coat of Du Pont White Shellac and finished with Du Pont Bridgeport Standard Prepared Wax.

Finish M-956

Quartered White Oak, Gray Finish. Stained with Du Pont Bridgeport Standard Gray Acid Stain, and finished with two coats of Du Pont Bridgeport Standard Wonderlac.

Finish M-957

Quartered White Oak, Golden Oak Finish. Stained with Du Pont Bridgeport Standard R Y Golden Oak Penetrating Stain, filled with Du Pont Wheeler's No. 3 Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-958

Quartered White Oak, Fumed or Craftsman Oak Finish. Stained with Du Pont Bridgeport Standard No. 1158 Fumed Oak Acid Stain, given a thin wash of Du Pont White Shellac, and finished with two coats of Du Pont Bridgeport Standard Prepared Wax.

Finish M-959

Quartered White Oak, Weathered Oak Finish. Stained with Du Pont Bridgeport Standard Weathered Oak Penetrating Stain and Waxed Finish, filled with Du Pont Wheeler's No. 10 Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-960

Birch, Natural Finish. Filled with Du Pont Wheeler's No. 7 Transparent Paste Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-961

Birch, Light Mahogany Finish. Stained with Du Pont Bridgeport Standard No. 2090 Light Mahogany Penetrating Stain, given one coat of Du Pont Bridgeport Standard Mahogany Primer, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-962

Birch, Medium Mahogany Finish. Stained with Du Pont Bridgeport Standard Dark Mahogany Penetrating Stain, given one coat of Du Pont Bridgeport Standard Mahogany Primer, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-963

Birch, Dark Mahogany Finish. Stained with Du Pont Bridgeport Standard Brown Mahogany Penetrating Stain, given one coat of Du Pont Bridgeport Standard Mahogany Primer, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-964

Southern Pine, Satin Gray Finish. One coat of Du Pont Bridgeport Standard No. 2003 Acid Stain Evener, followed by one coat of Du Pont Bridgeport Standard No. 2004 Satin Gray Acid Stain. One coat of Du Pont Bridgeport Standard No. 3002 Satin Gray Toner, and finished with two coats of Du Pont Bridgeport Standard Wonderlac.

Finish M-965

Birch, Smoked Pearl Finish. Stained with Du Pont Bridgeport Standard Gray Acid Stain, given a coat of Du Pont Bridgeport Standard No. 3001 Smoked Pearl Toner, and finished with two coats of Du Pont Bridgeport Standard Wonderlac.

Finish M-966

Rotary Ash, Medium Golden Oak Finish. Filled with Du Pont Wheeler's No. 5 Walnut Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-967

Mahogany, Light Mahogany Finish. Filled with Du Pont Wheeler's Mahogany Paste Wood Filler, and finished with three coats of Du Pont Wheeler's Interior Varnish, rubbed eggshell.

Finish M-968

Mahogany, Medium Mahogany Finish. Stained with Du Pont Bridgeport Standard Mahogany Acid Stain, filled with Du Pont Wheeler's Mahogany N Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-969

Mahogany, Dark Mahogany Finish. Stained with Du Pont Bridgeport Standard No. 3000 A Dark Mahogany Acid Stain, filled with Du Pont Wheeler's Mahogany N Wood Filler, and finished with two coats of Du Pont Bridgeport Standard Wheeler's Interior Varnish.

Finish M-970

White Enamel (Not Illustrated). Apply a coat of White Lead in Oil thinned with two-thirds oil and one-third turpentine, two coats of Du Pont Enamel Undercoating and two coats of Du Pont Bridgeport Standard Wheeler's White Enamel.

Paints and Finishes That Beautify and Preserve

By Architectural Service Division, E. I. DuPoint de Nemours & Company, Wilmington, Delaware

FIRST essentials in home investment are good materials and construction. After this come surface protection and beauty for both interior and exterior through the intelligent and timely use of high-grade wood finishing material.

Good Paint Essential

Do not overlook the fact that good paints and good finishing material will prove a wise and profitable investment, while cheap materials will be a source of constant regret and expense.

In exterior house painting, select nothing but the highest grade, scientifically prepared, properly reinforced house paint, and have it applied by a Master Painter. Do not follow the advice of anyone who does not know paints or painting, as to what you should or should not use. Write to any reputable manufacturer of nationally advertised paints for color cards and literature, in addition to consulting a Master Painter. Better yet, call at the Service Department of your local paint or hardware dealer, where they will gladly give you authoritative advice and assist you in a practical manner.

If you have invested in a home built after your own ideals, a great deal of the pleasure and satisfaction it will afford you in the years to come is dependent on keeping it perfectly preserved and attractive, both inside and out.

In painting new work, three thin coats well brushed out are necessary. Periodical painting thereafter as surface requires will keep your property thoroughly protected. A coat of paint every few years, or at the first signs of wear, will save many a repair bill.

In repainting, surface conditions must receive consideration. If the old paint is firm and free from chip or scale, one coat is ample. Always consult a reputable painter on repainting work.

Points on Selecting Colors

Every home presents a special study as to just what combination of colors is best suited to the particular style of architecture and surroundings. It must not be understood from this that the selection of a suitable color scheme is a difficult problem. Any owner who keeps in mind the following points can select a color combination that will be harmonious and in keeping with environments.

A house well surrounded with trees and foliage appears best in the lighter colors, such as white, grays and creams.

Clear or open surroundings will carry some of the heavier colors, such as greens, tans, buffs and the lighter browns, and afford a wide range for color selection.

As a general rule, select light shades for all body colors. They are more pleasing and permanently satisfactory as time goes on than the heavy greens, browns, buffs and reds, which are better for trimming purposes or for use on restricted areas of surface.

Always remember that white and the extreme light colors give an appearance of added size. Small houses appear larger in white and large houses smaller in the darker shades.

Confine color combinations, if possible, to two, or at the most, three colors. If you have a large house with an unusual amount of gables, cornices and trim surface, and desire a varied color combination involving four or five colors, better consult a Master Painter and let him work out a harmonious combination embodying your color preferences.

Color Suggestions

The Colonial type of home, with its pillars and wide expanse of lawn, naturally suggests white or light cream in solid color only, no trim.

The Dutch Colonial type should likewise be light. Straw body color with white trim, olive blinds and grayish green gambrel roof is very appropriate.

An alternate suggestion is pearl gray body, white trim and blind green roof and blinds.

The hipped roof Colonial type, when surrounded by luxuriant planting, is set off to best advantage with white body, green shutters and red roof. A less striking effect is French gray body, sage green shutters and olive green roof.

The American suburban type of home, with pyramid roof, which follows no established architectural style, lends itself admirably to gray tones, with just enough variance in the trim to add warmth. Body can be French gray; trim, greenstone; roof, light lead and white sash.

Where this scheme seems too cold, light buff can be substituted for body, light drab for trim and light brown for roof, with ivory for sash.

Soft cream, ivory and brown, with a bit of green in the trim, makes a most charming combination for the Strictly Bungalow type of structure. Lower body, cream; upper body, ivory white; trim, Nile green; roof brown; and sash, ivory white.

The gable roof type affords more latitude in the way of color selection. This style of architecture will stand the darker colors better, as they have a tendency to cut down the general appearance of height which a gable roof usually gives. Where the house is surrounded by green foliage, the neutral drab and soft brown tones are very desirable, especially when a note of green is used in the roof treatment. The sash and entrance in white or cream make a bit of snappy contrast which prevents the whole color scheme from being too somber.

While originally the name bungalow meant a one-story rambling building, it now applies in general to the small house or cottage. Shades of brown with white or green trim and a gray green roof are particularly pleasing. Another effective combination is gray body, white trim and sash, red roof and green shutters.

Many bungalows have shingled sidings or gables, and these should be stained with a Creosote Shingle Stain, the browns, greens and reds being very desirable and popular.

These few suggestions should assist the owner in making a desirable selection for almost any type of residence. He should bear in mind the fact that shrubbery and surroundings form the setting and are that part of the color scheme already provided.

Interior Wood Finishing

Interior treatments are more varied and form even a more intimate relation with the owner than exterior painting. Any wood can be finished attractively and in a manner that will harmonize with furniture and furnishings, provided the owner will make the necessary effort and exercise discretion in his selection of finishing materials.

We will discuss only the finishing of new work, inasmuch as refinishing involves too many details to cover intelligently in a limited space.

Interiors, to a certain extent, are finished according to the purpose the various rooms serve, as well as to the type of architecture.

White enameled woodwork and a delicate blue flat wall paint make a sanitary and pleasing combination for kitchens. Varnished woodwork in the natural color of the wood is equally satisfactory and less care. The more popular flat wall tones for kitchens are the light tones of tan, green, buff, cream and blue.

Satisfactory interior decorative schemes are easily worked out where woodwork is enameled. Dainty sleeping room combinations are obtained where walls and ceilings are tinted with delicate shades of blue, green, or pink flat wall paint in connection with enameled woodwork.

An unusually rich combination for a reception room where an abundance of natural light prevails, is ivory enameled woodwork and an old rose shade of flat wall paint. This likewise makes a beautiful combination for a guest room.

Where a varnish finish is desired on open grained woods, such as oak, ash and chestnut, it is necessary to first use a paste wood filler.

On close grained woods, such as birch, gum, pine, cypress, fir and redwood, paste filler is unnecessary before varnishing.

Living rooms of oak, gum, birch, chestnut or ash, in gray, with a dull lacquer, are delightful, with side walls light gray and ceilings old ivory flat wall finish. To add life to this setting requires a rich red floor covering and mahogany finished furniture. Floors should be finished natural, in either wax or varnish.

In a stately Colonial type of residence, white enamel woodwork with mahogany finished furniture can hardly be improved upon. Ivory tint enamel can be substituted for the white where desired.

While mahogany finished gum or birch is usually a companion for white enamel, there are several tones of brown which are equally beautiful in connection with buff or tan wall tints.

Gumwood interiors are perhaps the most effective when finished in the Circassian walnut shade. Other suggested finishes are natural, mahogany and walnut.

Quartered oak dining rooms finished in fumed oak with corresponding furniture are suggestive of simplicity and refinement. Side walls should be medium tan or light buff and ceilings light tan.

An artistic living room combination with beamed ceiling is a mission green for trim and overhead beams. Ceiling space between beams should be light ivory flat wall tint and side walls light green.

An alternate color combination is English oak shade for trim and beams, light tan for ceiling and buff side walls.

Countless combinations are available for almost any room, and these are but a few of many that can be suggested for the more commonly used woods in building construction. If you are about to build a new home, better write to the leading manufacturers of wood finishes for finished panels.

How to Qualify for the Protection of the Morgan Guarantee

DOORS are not an exception to the truth regarding the proverbial "ounce of prevention."

There's a short period in every door's life when neglect threatens its whole future. At this time the door is as sensitive to moisture as a thoroughbred trotter in training is to drafts and sprains.

Proper care during this delicate period positively insures that permanent perfection of every detail which purchasers are justified in expecting from Morgan Guaranteed Perfect Doors.

It is the time between the unwrapping of doors when they come from the freight house and the application of the final coat of protecting finish.

Following our instructions throws the full burden of responsibility on Morgan—voluntarily assumed in our binding guarantee. Neglected precautions forfeit all claims on the maker.

What Every Door Needs

The finer the exterior door the more susceptible it is to climatic and atmospheric changes before finishing. Therefore—

Just as soon as the door is taken from the depot, have the finisher give it at least *one* coat of filler. Two are better, but one will do. Because doors are stocked and shipped "in the white," with all the pores of the wood open, ready to receive moisture unless protected, they are safe in our hands and the packing protects them during shipment, but after this is removed the filler must be quickly applied.

Don't hang your doors in a damp, freshly plastered building. This also refers to all fine interior finish. Mortar, of course, contains large quantities of water, and until the moisture has dried out of the walls, the house is unsafe to live in as well as to receive fine woodwork. Manufacturers cannot be blamed if a product upon which every care is bestowed in the making is not handled properly.

A little artificial heat is a great advantage in drying out buildings before hanging hardwood doors. After the doors are hung and no more fitting is to be done, cover the ends of the stiles (both top and bottom) as well as the top of top rail and bottom of bottom rail, with at least one coat of paint. This will prevent moisture from entering the pores of the wood and is absolutely essential to the permanence of outside doors.

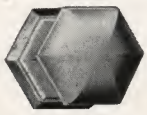
In staining use oil stain only. Water stains are dangerous, tending to crack and loosen the veneer.

If the above instructions are carried out after doors leave our hands, we can and do positively guarantee every Morgan Hardwood Door to be a Perfect Door; and furthermore, it will stay perfect and will prove a thing of lasting beauty.

Hardware That Harmonizes

Written and illustrated especially
for "Building With Assurance"
By P. & F. Corbin

A MORGAN door deserves good hardware, in a finish in harmony with the color of the wood, of a design that carries out the ornamental motives, and of a quality that will be as satisfactory as that of the door itself. Anything inferior lessens the value and impairs the effect, while a proper selection will not only heighten the favorable impression but by ease of action, security and convenience, will prove a source of lasting satisfaction.

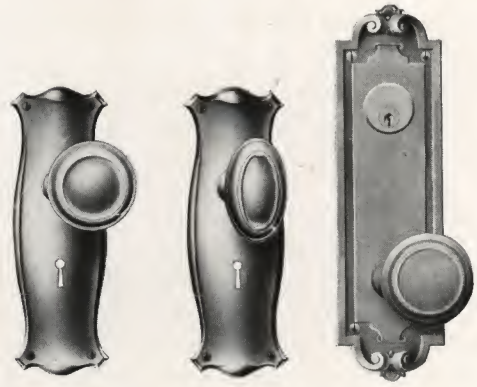


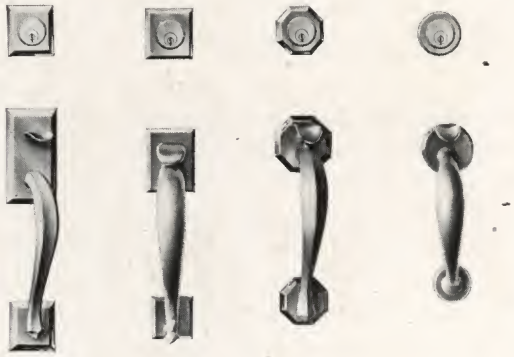


Outside doors, for instance, should be hung on bronze or brass butts, in order to avoid the rust that results from the exposure of iron and steel. Three butts should be used to distribute the load, and they should be heavy enough to avoid any danger of wear which will cause the door to sag. The lock should be chosen for security, and for convenience should have a thumb piece on the inside, to throw the dead bolt, instead of a key. It is usual, in modern front door locks, to have a stop in the face which makes the outer knob rigid and locks the door without the use of the dead bolt.



It is in the knob and escutcheon, or handle, that the greatest opportunity for exercising good taste is found. Simplicity of design, with ornamental details in harmony with the other motives in the entrance, are the rule. In Colonial buildings, modern handles which reproduce the types used in Revolutionary times are favorites, and Colonial knockers are often employed to give the final touch of artistic completeness. Both handles and knockers are made in exact reproduction of the graceful hand-wrought patterns of the days when artist-blacksmiths did creative work.





For inside openings with lighter doors, two butts are generally used, and these are frequently of steel or cast iron, brass or bronze plated. Cast iron butts have the advantage of being practically indestructible, as the points



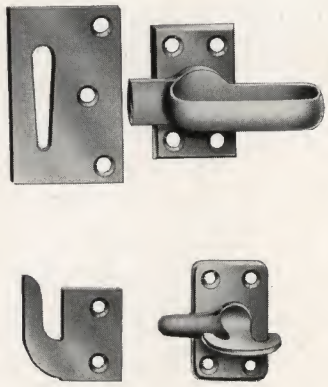
of contact glaze, causing a stoppage of wear, while the carbon content of the metal has lubricating action. Butts of this type have been in use on European cathedrals for hundreds of years and still give as good service as at first.



Locks for inside doors are chosen to give privacy, and are simple in function and construction. Glass knobs are in favor, because of their cleanliness and beauty, with graceful Colonial types of key plates, although many patterns of knobs and escutcheons in the various schools of art are available.

Closet doors should have the same equipment as other inside doors, with the possible exception of the use of a small knob on the inside. The practice of having no knob on the inside has been abandoned because of the danger of accidentally imprisoning some one.

Bathroom doors usually have bronze butts, to avoid rusting. The best locks have a thumb piece on the inside instead of a key.



Casement windows have given use to a large variety of fastening devices. One should be chosen which draws the sash firmly into the casing, eliminating drafts. A good adjuster, which will hold the sash open at any point, is also a necessity. Brass or bronze butts should be used, because of their exposure. For double hung windows, a type of fastener which draws the two sash together is essential, together with good pulleys which do not squeak or break, or cause the wheel to strike or unduly wear the cord. A type of pulley in which the wheel runs free upon a fixed axle will give longer wear than one in which the axle turns in a hole bored in the thin casing.

The finishes approved by good taste are polished bronze or dull brass, with nickel plate for bathrooms and kitchen. Old copper is also popular. There are many other finishes procurable, and one can be chosen which harmonizes with the color of the woodwork and matches the lighting fixtures and other metal fittings.

Window Troubles: How to Avoid Them

MUCH of the pleasure to be derived from otherwise splendid houses is often marred by rattling, leaky glass in windows and doors.

This is one of the most common faults in building. Home owners endure it only because they believe it unavoidable.

It "grates on one's nerves," it points out defects to visitors whose opinions we cherish, it causes drafts which menace health, it is downright wasteful, making excessive demands on the fuel supply. Yet it is wholly unnecessary. Window troubles, like all other common errors of home-building, can be avoided by a little careful thought. Simply specifying Morgan Doors and Windows insures absolute, permanent freedom from all these annoying experiences.

The glass in Morgan Products rests in a bed of pure linseed oil putty, made by a special process according to an exclusive Morgan formula—not the common, commercial kind. Our putty completely surrounds the edges of the glass, forming a soft, plastic cushion which absorbs shocks, excludes drafts and prevents breakage.

Morgan Putty forms a perfect non-chip, non-crack binder, uniting wood and glass into a complete unit.



M-1000

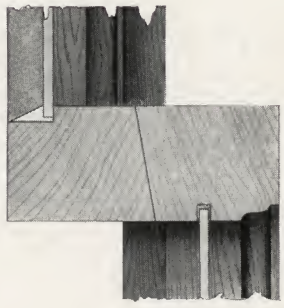


Illustration of our
Stock Check Rail

M-1000

2 Light Windows 1⅜" Check Rail

Carried in stock in the following sizes.

Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass
12 x 16	18 x 20	20 x 30	24 x 18	26 x 22	28 x 20	30 x 24	34 x 26
12 x 18	18 x 24	20 x 32	24 x 20	26 x 24	28 x 22	30 x 26	34 x 28
12 x 20	18 x 26		24 x 22	26 x 26	28 x 24	30 x 28	
	18 x 28	22 x 16	24 x 24	26 x 28	28 x 26	30 x 30	36 x 24
14 x 20	18 x 30	22 x 18	24 x 26	26 x 30	28 x 28	30 x 32	36 x 26
	18 x 32	22 x 20	24 x 28	26 x 32	28 x 30	30 x 34	36 x 28
16 x 16		22 x 22	24 x 30	26 x 34	28 x 32	30 x 36	36 x 30
16 x 18	20 x 16	22 x 24	24 x 32	26 x 36	28 x 34		36 x 32
16 x 20	20 x 18	22 x 26	24 x 34		28 x 36	32 x 24	
16 x 24	20 x 20	22 x 28	24 x 36	27½ x 24		32 x 26	40 x 24
16 x 26	20 x 22	22 x 30		27½ x 28	30 x 16	32 x 28	40 x 26
16 x 28	20 x 24	22 x 32	26 x 16		30 x 18	32 x 30	40 x 28
	20 x 26		26 x 18	28 x 16	30 x 20	32 x 32	40 x 30
18 x 16	20 x 28	24 x 16	26 x 20	28 x 18	30 x 22	32 x 36	40 x 32
18 x 18							

This Morgan Design can be built in other sizes.



M-1001



M-1002

M-1001

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 20	22 x 26	26 x 20
16 x 18	20 x 22	22 x 28	26 x 24
16 x 20	20 x 24		26 x 26
16 x 24	20 x 26	24 x 20	26 x 28
	20 x 28	24 x 24	
18 x 18		24 x 26	28 x 24
18 x 20	22 x 20	24 x 28	28 x 26
18 x 24	22 x 24		28 x 28
18 x 26			

Sizes wider than above, we advise use of Design M-1002 to harmonize.

Bottom Sash can be supplied divided like top if desired.

M-1002

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 20	24 x 16	26 x 26	30 x 26
20 x 22	24 x 18	26 x 28	30 x 28
20 x 24	24 x 20		
20 x 26	24 x 24	28 x 20	32 x 24
20 x 28	24 x 26	28 x 24	32 x 26
	24 x 28	28 x 26	32 x 28
22 x 20		28 x 28	
22 x 24	26 x 18		36 x 24
22 x 26	26 x 20	30 x 20	36 x 26
22 x 28	26 x 24	30 x 24	36 x 28

Sizes wider than above, we advise use of Design M-1006 to harmonize.

Bottom Sash can be supplied divided like top if desired.

These Morgan Designs can be built in other sizes.



M-1003



M-1004

M-1003

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Layout—Height of upper row 8″.
Windows with glass 16″ to 26″ wide, 3 lights wide.
Windows with glass 28″ to 36″ wide, 4 lights wide.

M-1004

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Layout—Height of upper row 6″.
Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 26″ wide, 4 lights wide.
Windows with glass 28″ to 32″ wide, 5 lights wide.
Windows with glass 36″ wide, 6 lights wide.

These Morgan Designs can be built in other sizes.



M-1005



M-1006

M-1005

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.
Bottom Sash can be supplied divided like top if desired.

M-1006

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.
Bottom Sash can be supplied divided like top if desired.

These Morgan Designs can be built in other sizes.



M-1007



M-1008

M-1007

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 20	22 x 26	26 x 26	30 x 24
20 x 22		26 x 28	30 x 26
20 x 24	24 x 20	26 x 30	30 x 28
20 x 26	24 x 24		30 x 30
	24 x 26	28 x 24	
22 x 20	24 x 28	28 x 26	32 x 28
22 x 22		28 x 28	32 x 30
22 x 24	26 x 24	28 x 30	

Windows with glass sizes other than above divided to match.

Bottom Sash can be supplied divided like top if desired.

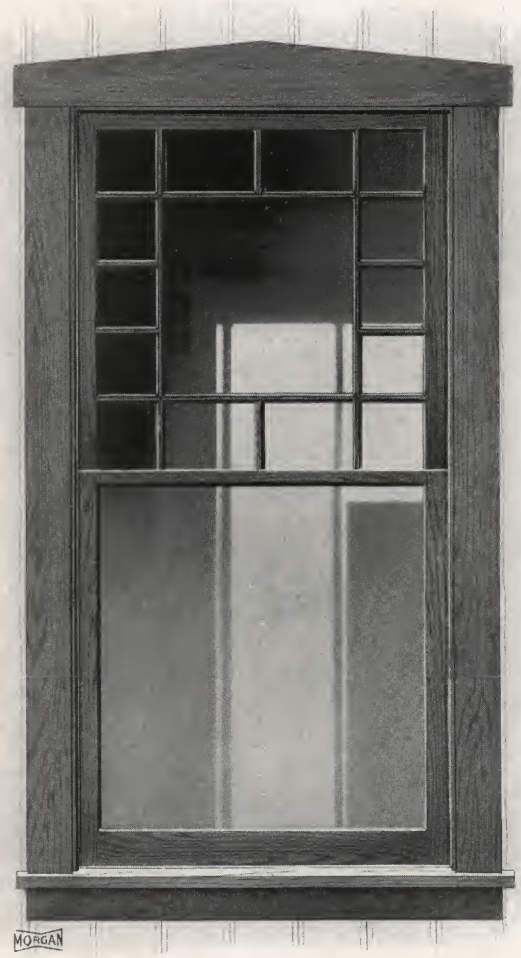
M-1008

Carried in stock in the following sizes, 1⅜″ check rail.

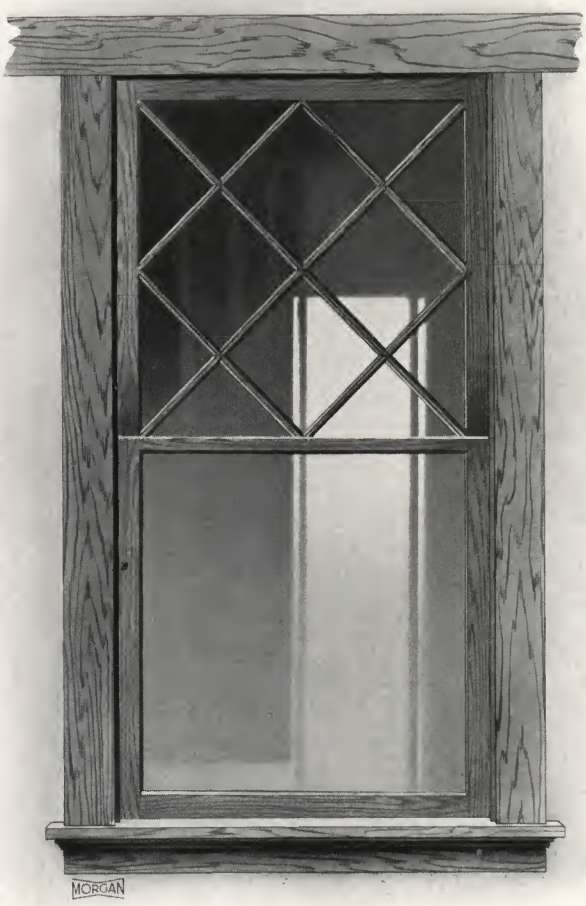
Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 18	22 x 26	26 x 20	28 x 30
20 x 20	22 x 28	26 x 24	
20 x 24		26 x 26	30 x 24
20 x 26	24 x 18	26 x 28	30 x 26
20 x 28	24 x 20		30 x 28
	24 x 24	28 x 24	30 x 30
22 x 20	24 x 26	28 x 26	
22 x 24	24 x 28	28 x 28	

Layout—Corner lights 5″ x 5″.

These Morgan Designs can be built in other sizes.



M-1009



M-1010

M-1009

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass
24 x 24	28 x 26
24 x 26	28 x 28
24 x 28	28 x 30
24 x 30	
26 x 24	30 x 26
26 x 26	30 x 28
26 x 28	30 x 30
26 x 30	

Layout—Corner lights 5" x 5".

M-1010

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass
20 x 20	24 x 28	28 x 26
20 x 22		28 x 28
20 x 24	26 x 24	28 x 30
20 x 26	26 x 26	
	26 x 28	30 x 24
24 x 20		30 x 26
24 x 24	28 x 24	30 x 28
24 x 26		30 x 30

These Morgan Designs can be built in other sizes.



M-1011



M-1012

M-1011

Sizes that are appropriate for this design can be made promptly. We suggest for best effect that the top light of the window be square and not less than 20″ x 20″.

M-1012

Sizes that are appropriate for this design can be made promptly. We suggest for best effect that the top light of the window be square and not less than 24″ x 24″.

These Morgan Designs can be built in all sizes.



M-1013



M-1014

M-1013

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.

M-1014

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.

These Morgan Designs can be built in other sizes.



M-1015



M-1016

M-1015

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.

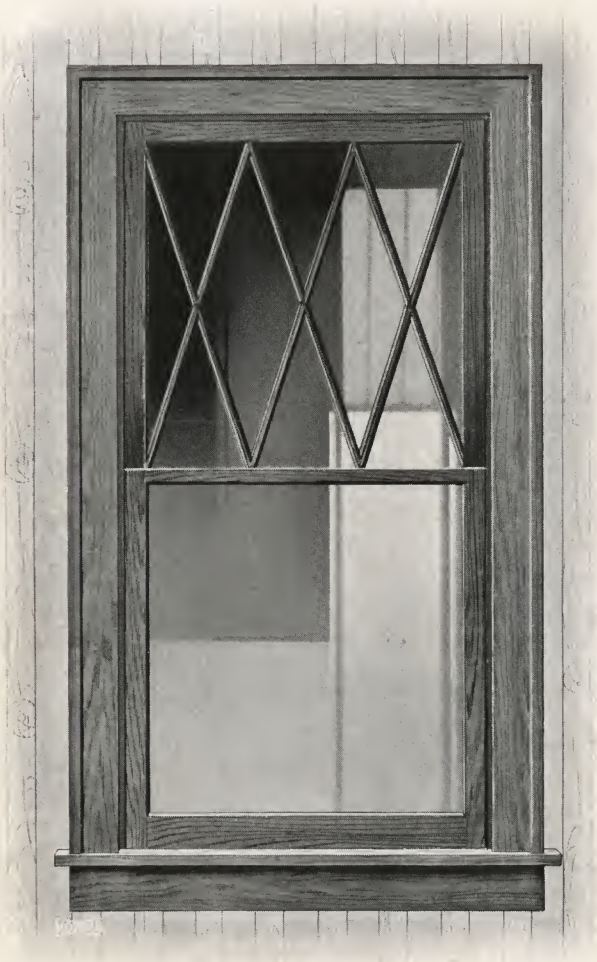
M-1016

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.

These Morgan Designs can be built in other sizes.



M-1017



M-1018

M-1017

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 16	22 x 26	26 x 26	30 x 26
20 x 18	22 x 28	26 x 28	30 x 28
20 x 20			
20 x 22	24 x 20	28 x 20	32 x 24
20 x 24	24 x 24	28 x 24	32 x 26
20 x 26	24 x 26	28 x 26	32 x 28
20 x 28	24 x 28	28 x 28	
			36 x 24
22 x 20	26 x 20	30 x 20	36 x 26
22 x 24	26 x 24	30 x 24	36 x 28

M-1018

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 16	22 x 26	26 x 26	30 x 26
20 x 18	22 x 28	26 x 28	30 x 28
20 x 20			
20 x 22	24 x 20	28 x 20	32 x 24
20 x 24	24 x 24	28 x 24	32 x 26
20 x 26	24 x 26	28 x 26	32 x 28
20 x 28	24 x 28	28 x 28	
			36 x 24
22 x 20	26 x 20	30 x 20	36 x 26
22 x 24	26 x 24	30 x 24	36 x 28

These Morgan Designs can be built in other sizes.



M-1029



M-1030

M-1029

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass Top Light	Size of Glass Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

M-1030

Carried in stock in the following sizes, 1⅜" check rail.

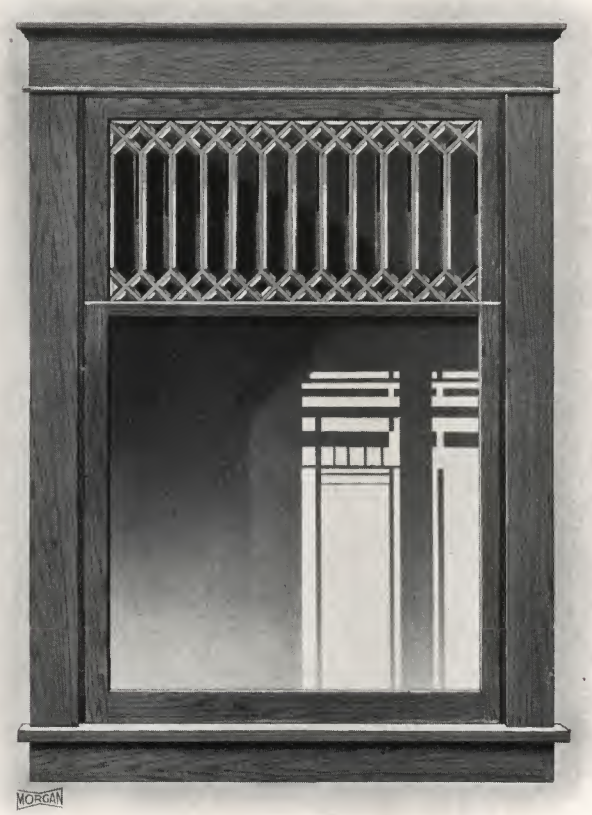
Size of Glass Top Light	Size of Glass Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

Layout—Corner lights 5" x 5".

These Morgan Designs can be built in other sizes.



M-1040



M-1041

M-1040

Illustration shows top light glazed Leaded Double Strength, Metal Bars.

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	
Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

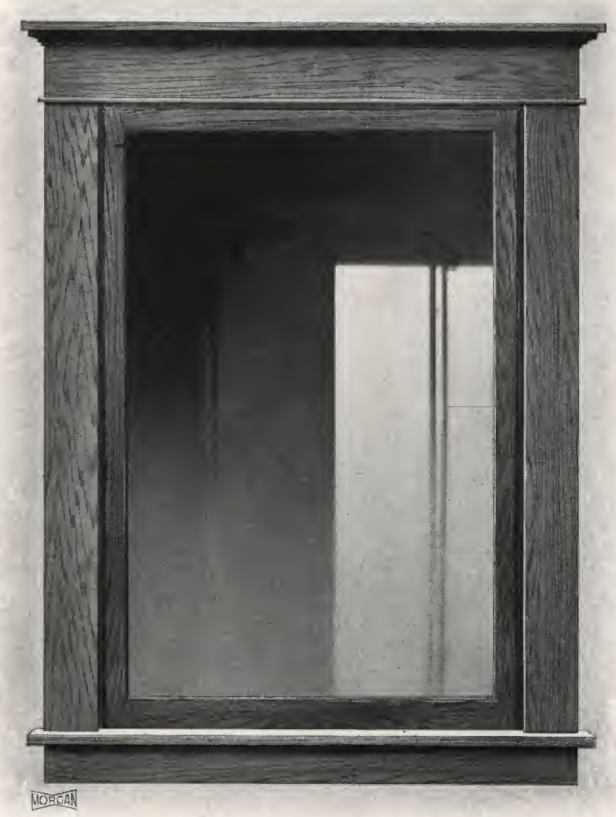
M-1041

Illustrations hows top light glazed Leaded Bevel Plate, Metal Bars.

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	
Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

These Morgan Designs can be built in other sizes.



M-1050



M-1051

M-1050

Carried in stock in the following sizes, 1⅜" thick.

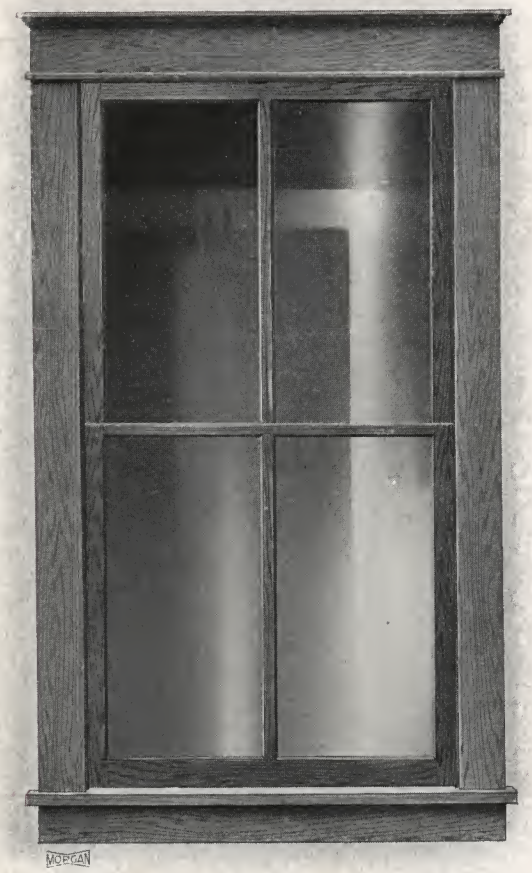
Size of Glass
36 x 52
40 x 56
44 x 56
44 x 60

M-1051

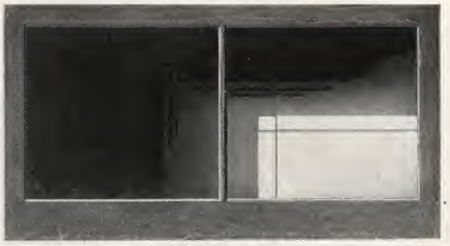
Carried in stock in the following sizes, 1⅜" thick.

Size of Glass	
Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

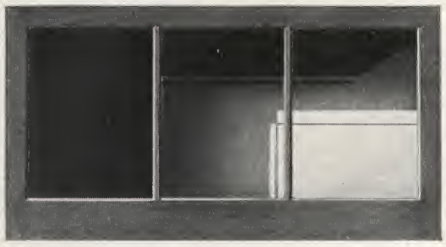
These Morgan Designs can be built in other sizes.



M-1100



M-1150



M-1160
M-1161

M-1100

4 Light Windows, 1 3/8" check rail.

Carried in stock in the following sizes.

Size of Glass	Size of Glass	Size of Glass
10 x 20	12 x 26	14 x 26
10 x 24	12 x 28	14 x 28
10 x 26	12 x 30	14 x 30
10 x 28	12 x 32	14 x 32
10 x 30	12 x 34	14 x 34
12 x 16	12 x 36	14 x 36
12 x 18	13 1/4 x 24	15 x 28
12 x 20	13 1/4 x 28	15 x 30
12 x 22	14 x 20	15 x 32
12 x 24	14 x 24	

M-1150

2 Light Cellar Sash 1 3/8" thick.

Carried in stock in the following sizes.

Size of Glass	Size of Glass
10 x 12	12 x 24
10 x 14	14 x 16
10 x 16	14 x 18
12 x 12	14 x 20
12 x 14	14 x 24
12 x 16	14 x 28
12 x 18	
12 x 20	

M-1160

3 Light Cellar Sash 1 1/8" thick.

Carried in stock in the following sizes.

Size of Glass
7 x 9
8 x 10
9 x 12
9 x 14
9 x 16
10 x 12
10 x 14
10 x 16
12 x 14
12 x 16

M-1161

3 Light Cellar Sash 1 3/8" thick.

Carried in stock in the following sizes.

Size of Glass
10 x 12
10 x 16

These Morgan Designs can be built in other sizes.



M-1200
M-1250



M-1300
M-1350

M-1200

8 Light Windows

1 ⅛" Plain Rail

Carried in stock in the following sizes.

Size of Glass

8 x 10
8 x 12
9 x 12
10 x 12
10 x 14
10 x 16
12 x 14
12 x 16
12 x 18

M-1250

8 Light Windows

1 ⅜" Check Rail

Carried in stock in the following sizes.

Size of Glass

8 x 10
10 x 12
10 x 14
10 x 16
12 x 14
12 x 16
14 x 16
14 x 18
14 x 20

M-1300

12 Light Windows

1 ⅛" Plain Rail

Carried in stock in the following sizes.

Size of Glass

7 x 9
8 x 10
8 x 12
8 x 14
9 x 12
9 x 14
10 x 12
10 x 14
10 x 15
10 x 16
10 x 18
12 x 14

M-1350

12 Light Windows

1 ⅜" Check Rail

Carried in stock in the following sizes.

Size of Glass

8 x 10
8 x 12
9 x 12
10 x 12
10 x 14
10 x 16
10 x 18
12 x 14
12 x 16
12 x 18
12 x 20

These Morgan Designs can be built in other sizes.

MORGAN STANDARDIZED CASEMENT SASH



M-1400



M-1401



M-1402

THE demand for Casement Sash varies so much in regard to sizes that it is impossible to carry a stock. We have constantly on hand a large quantity of knock-down material for these designs, or any other designs that may be desired, and can furnish them promptly.

These Morgan Designs can be built in all sizes.

MORGAN STANDARDIZED CASEMENT SASH



M-1403



M-1404



M-1405

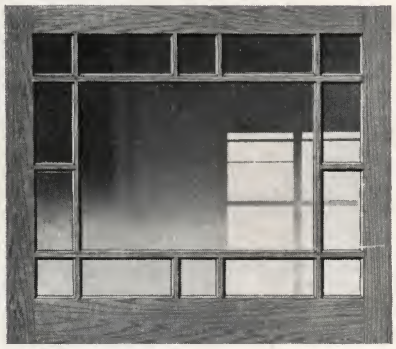
THE demand for Casement Sash varies so much in regard to sizes that it is impossible to carry a stock. We have constantly on hand a large quantity of knock-down material for these designs, or any other designs, and can furnish them promptly.

These Morgan Designs can be built in all sizes.

MORGAN STANDARDIZED SASH

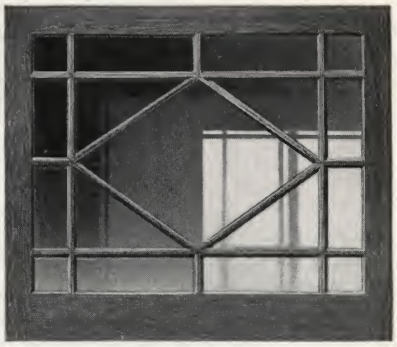


M-1425

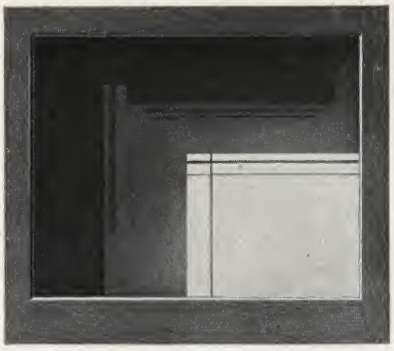


M-1426

Designs M-1425, M-1426 and M-1428 are not used extensively; therefore, do not carry a stock made up. Can furnish promptly from knock-down material.



M-1428



M-1427

1 Light Sash 1⅜" thick.

Carried in stock in the following sizes.

Size of Glass	Size of Glass
16 x 16	24 x 16
16 x 18	24 x 18
16 x 20	24 x 20
16 x 24	24 x 24
	24 x 28
18 x 18	24 x 30
18 x 20	
18 x 24	28 x 20
	28 x 24
20 x 16	28 x 28
20 x 18	
20 x 20	30 x 16
20 x 24	30 x 18
	30 x 20
	30 x 24



M-1440

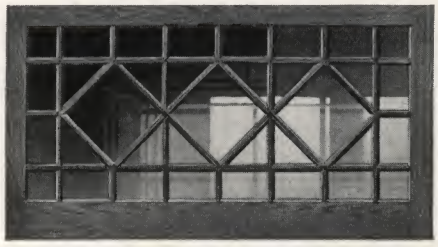
1 Light Transom 1⅜" thick.

Carried in stock in the following sizes.

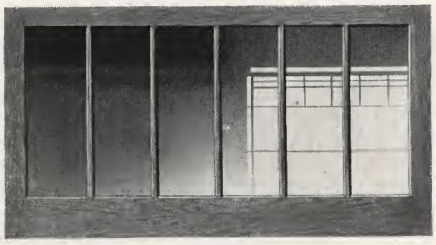
Size of Opening	Size of Opening
2-6 x 1-0	2-10 x 1-2
2-6 x 1-2	
	3- 0 x 1-0
2-8 x 1-0	3- 0 x 1-2
2-8 x 1-2	3- 0 x 1-4
2-8 x 1-4	3- 0 x 1-6
2-8 x 1-6	3- 0 x 1-8
	3- 0 x 2-0

These Morgan Designs can be built in other sizes.

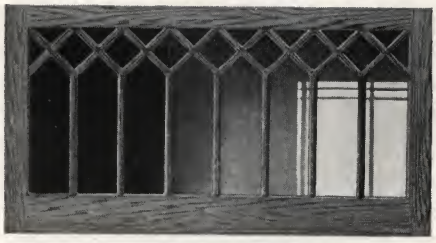
MORGAN STANDARDIZED SASH



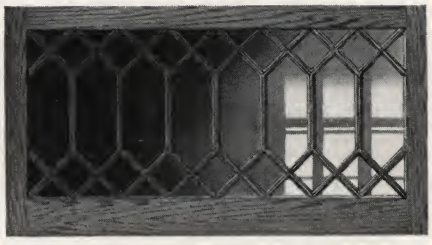
M-1465



M-1466



M-1467



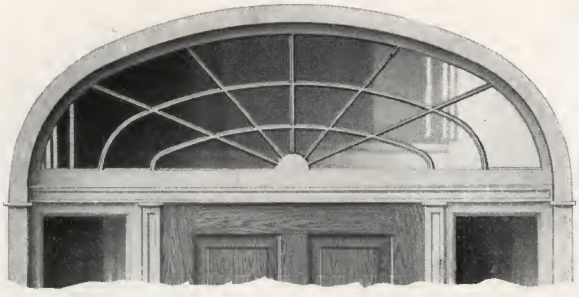
M-1468



M-1469



M-1470



M-1480

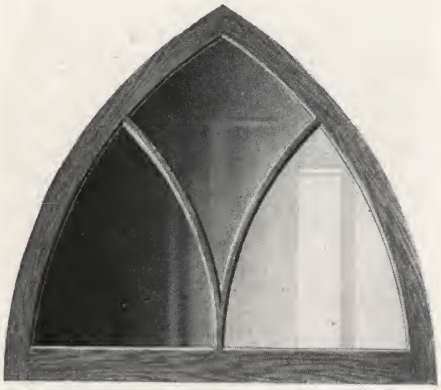
Sash illustrated on this page are not used extensively; therefore, do not carry a stock made up. Can furnish promptly from knock-down material.

These Morgan Designs can be built in all sizes.

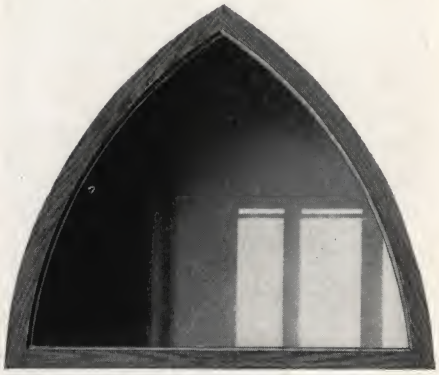
MORGAN STANDARDIZED SASH



M-1481



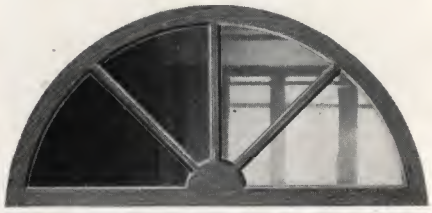
M-1482



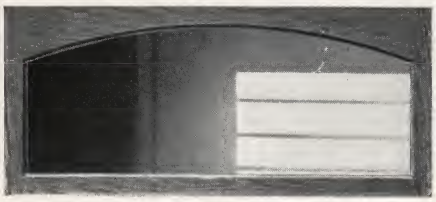
M-1483



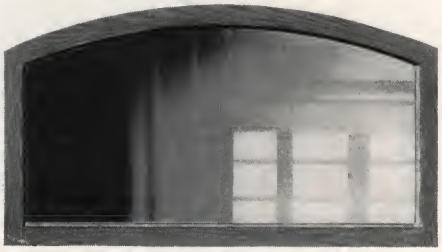
M-1484



M-1485



M-1486



M-1487

Sash illustrated on this page are not used extensively; therefore, do not carry a stock made up.

These Morgan Designs can be built in all sizes.

Dress Your Home in an "Overcoat"

COAL is scarce and getting scarcer. As the supply goes down, the price goes up. Comfortable warmth is a luxury. It has become necessary to utilize every available means for conserving heat to ward off colds and combat the hazards of worse disorders.

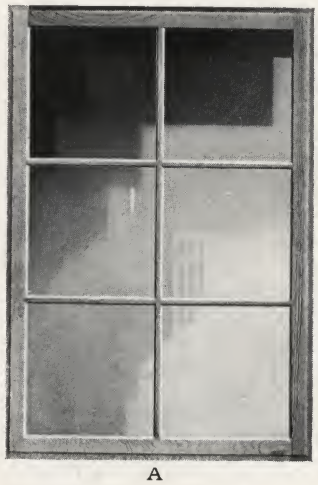
An "overcoat" of storm windows and storm doors affords the best cold weather protection. It keeps out the cold, yet permits free ventilation without drafts.

It saves enough coal in two or three seasons to cover the cost plus installation. This cost will be lowered by including the complete equipment in the original order.

Combination Storm and Screen Door

Changed With the Seasons as Easily as a Suit of Clothes

Gone forever, in Morgan-equipped homes, is the old-time labor of taking down screen doors and putting up storm doors. Morgan makes one door to serve both purposes.



A

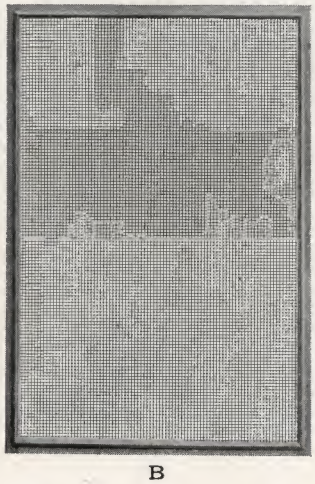
The Morgan Combination Storm and Screen Door is hung by the carpenter when he hangs all the other doors—with the same skill and precision. It never comes down, summer or winter. So perfectly does it look and act that its dual role is not even suspected.

It consists of a sturdy, permanent frame and two detachable panels—one of glass, the other of screen. All that is necessary for changing from one to the other is simply to turn four thumbscrews with the fingers—no tools required. They are fitted by experts at the factory.

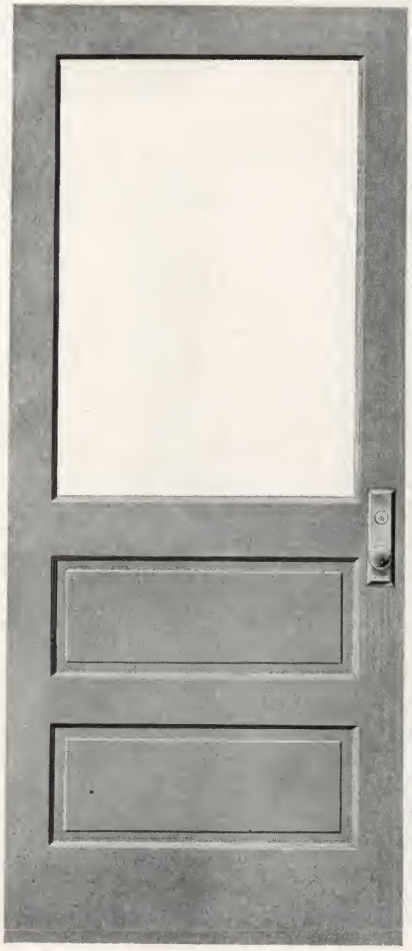
Compare this quick, easy and clean method with the heavy, bothersome, dirty job it supplants. After two or three changes by the old way the screws refuse to hold and the hinges must be changed to new positions. Soon the door frame is disfigured with many holes and cutouts for hinges, and presents a dilapidated appearance. Then, too, the dreaded operation is usually postponed until the early fly has been admitted, to propagate without hindrance, or a sudden cold spell makes it doubly disagreeable.

There's a wide range of styles to select from—no fear of monotony or of duplicating other houses. Patterns that harmonize with regular doors are recommended. It is cheaper to buy and have them shipped all together. Order from your dealer by number.

Furnished complete with buttons, putty-glazed sash and black japanned wire screen. If pearl or copper wire is preferred, we can supply it at slight additional cost.



B



M-1500

The Combination Storm and Screen Door illustrated is carried in stock in standard sizes. This Morgan Design can be built in any size

MORGAN STANDARDIZED COMBINATION DOORS



M-1501



M-1502



M-1503



M-1504



M-1505

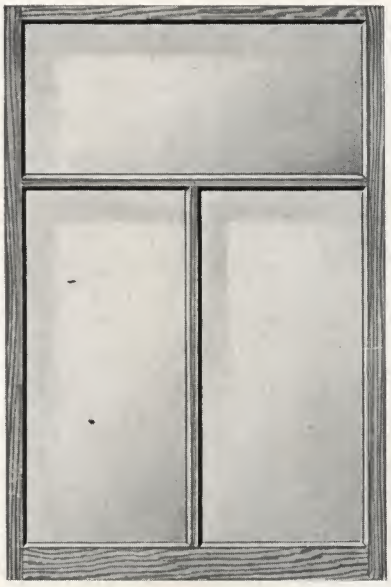


M-1506

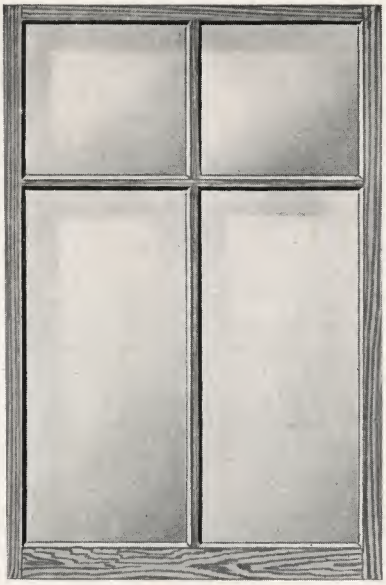
The Combination Storm and Screen Doors illustrated are carried in stock in standard sizes.

These Morgan Designs can be built in any size.

MORGAN STANDARDIZED STORM SASH



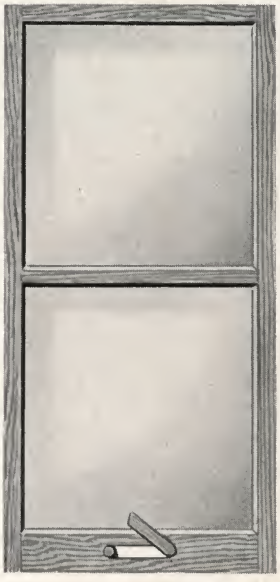
M-1510



M-1511



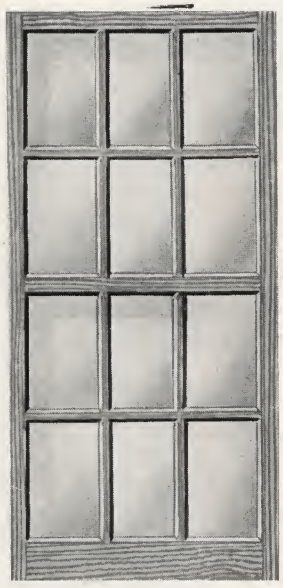
M-1512



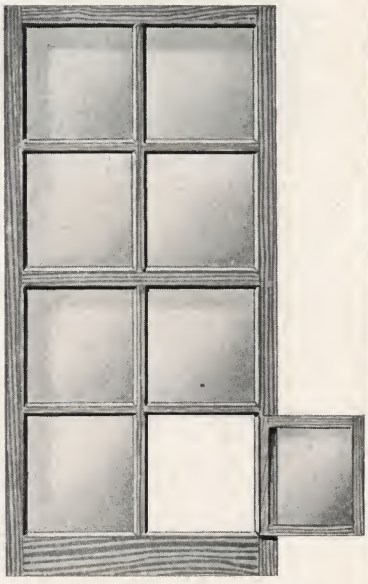
M-1513



M-1514



M-1515



M-1516

The Storm Sash illustrated carried in stock in all standard sizes.

These Morgan Designs can be built in any size.

MORGAN STANDARDIZED BLINDS AND SHUTTERS



M-1600

Outside Blinds are extensively used in many localities and the requirements vary to such an extent that it is impossible to state here just which sizes are carried in stock at our various warehouses. The requirements are for:

All Rolling Slats,
Half Rolling and Half Stationary Slats,
All Stationary Slats,
both 1⅛ and 1⅜ inches thick.



M-1601



M-1602

These Morgan Designs can be built in any size.

MORGAN STANDARDIZED BLINDS AND SHUTTERS



M-1603

Shutters are in demand and their use is increasing. As with Outside Blinds, we cannot give a list here of styles and sizes carried in stock at our various distributing points. They are 1⅛ and 1⅜ inches thick. Special designs of vents or cut-outs can be had.



M-1604



M-1605

These Morgan Designs can be built in any size.

MORGAN STANDARDIZED STAIR WORK



M-1700



M-1701



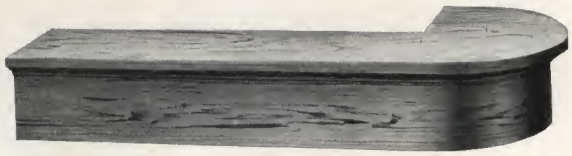
M-1718
Stair Bracket

M-1702

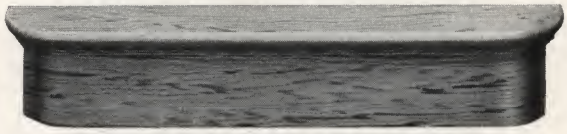
M-1719
Stair Bracket



M-1725



M-1726



M-1727

M-1700

Paneled Face String consists of:

A Fillet
B Shoe
C Stile
D Panel
E Ceiling Casing

M-1701

Paneled Face String consists of:

A Fillet
B Shoe
C Moulding
D Stile
E Panel
F Ceiling Casing

M-1702

Stair Section consists of:

A Base Mould
B Wall String
C Riser
D Tread
E Nosing

M-1725
Starting Step built to match Rise and Run.

M-1726
Starting Step built to match Rise and Run.

M-1727
Starting Step built to match Rise and Run.

These Morgan Designs can be built in all woods.

MORGAN STANDARDIZED STAIR NEWELS



M-1740

Stock size
6″ x 6″, 4-0

Plain Red Oak
Yellow Pine



M-1741

Stock size
6″ x 6″, 4-0

Plain Red Oak
Birch
Yellow Pine



M-1742

Stock size
5″ x 5″, 4-0

Plain Red Oak
Birch
Yellow Pine



M-1743

Stock size
6″ x 6″, 4-0

Plain Red Oak
Birch
Yellow Pine

M-1740 shown in stair design M-207, on page 76.
M-1741 shown in stair design M-203, on page 72.

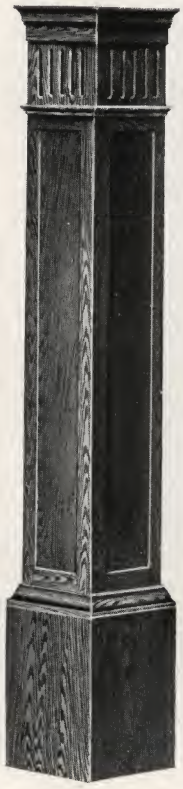
These Morgan Designs can be built in other woods and sizes.

MORGAN STANDARDIZED STAIR NEWELS



M-1744

Size
4½″ x 4½″
Built to order



M-1745

Stock size
7″ x 7″, 4-0
Plain Red Oak
Yellow Pine



M-1746

Size
6″ x 6″, 4-6
Built to order



M-1747

Stock size
6″ x 6″, 4-0
Plain Red Oak
Yellow Pine



M-1748

Size
8″ x 8″, 4-0
Built to order

M-1744 shown in stair design M-201, on page 70.
M-1745 shown in stair design M-208, on page 77.
M-1747 shown in stair design M-202, on page 71.
M-1748 shown in stair design M-205, on page 74.

These Morgan Designs can be built in all woods and sizes.

MORGAN STANDARDIZED STAIR NEWELS



M-1755

Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine



M-1756

Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine



M-1757

Size
5″ x 5″, 5-6

Built to order



M-1758

Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine



M-1759

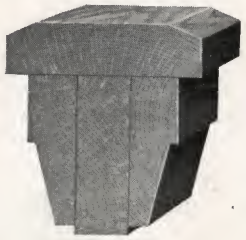
Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine

M-1756 shown in stair design M-207, on page 76.
M-1758 shown in stair designs M-203 and M-208, on pages 72 and 77.
M-1759 shown in stair designs M-202 and M-209, on pages 71 and 78.

These Morgan Designs can be built in other woods and sizes.

MORGAN STANDARDIZED STAIR RAIL AND BALUSTERS



M-1765
Size
3″ x 3¾″
Built to order



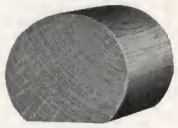
M-1766
Stock size
2⅜″ x 3″
Plain Red Oak
Yellow Pine



M-1767
Stock size
2⅜″ x 3″
Plain Red Oak
Birch
Yellow Pine



M-1768
Size
3″ x 1¾″
Built to order



M-1770
Size
1¾″ x 1¾″
Built to order



M-1772
Stock size
⅞″ x 2⅞″
Plain Red Oak
Yellow Pine



M-1773
Stock size
⅞″ x 2⅞″
Plain Red Oak
Yellow Pine



M-1774
Stock size
¼″ x 1⅜″
Plain Red Oak
Yellow Pine



M-1775
Stock size
¼″ x 1⅜″
Plain Red Oak
Yellow Pine



M-1776
Stock size
¼″ x 1⅜″
Plain Red Oak
Yellow Pine



M-1780
Stock sizes
1⅜″ x 28″
1⅜″ x 32″
Plain Red Oak
Yellow Pine



M-1781
Stock size
1⅜″ x 1⅜″
Plain Red Oak
Yellow Pine



M-1782
Stock size
1⅛″ x 1⅛″
Plain Red Oak
Yellow Pine



M-1783
Stock size
1⅜″ x 32″
Plain Red Oak
Yellow Pine



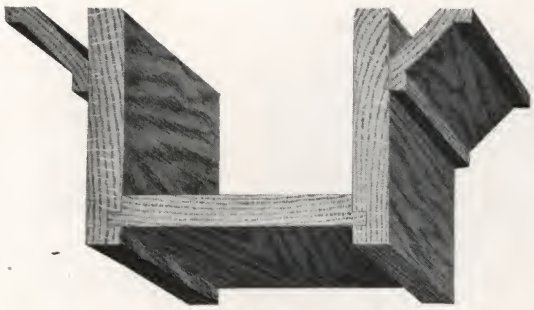
M-1784
Stock size
1¾″ x 32″
Plain Red Oak
Yellow Pine



M-1785
Size
¾″ x 3″
Built to order

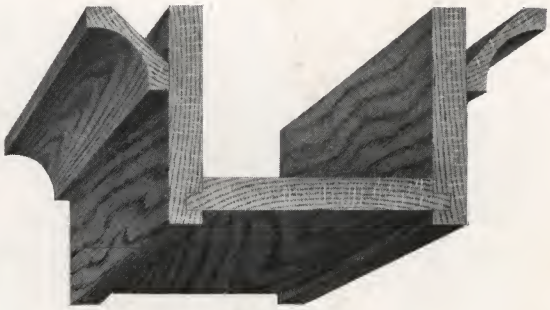
These Morgan Designs can be built in all woods and sizes.

MORGAN STANDARDIZED CEILING BEAMS



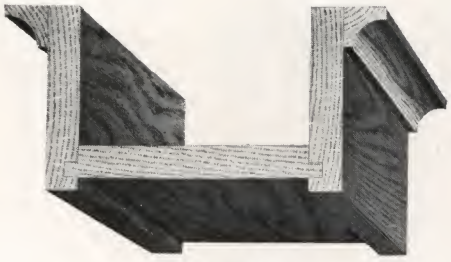
M-1790

Width including Moulding 7½", Drop 3¾".



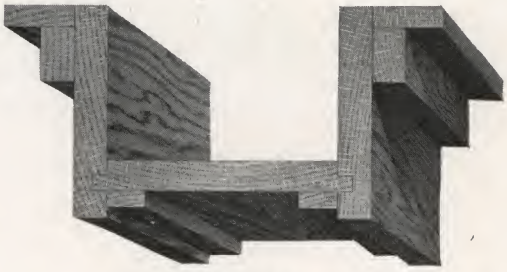
M-1791

Width including Moulding 7½", Drop 3½".



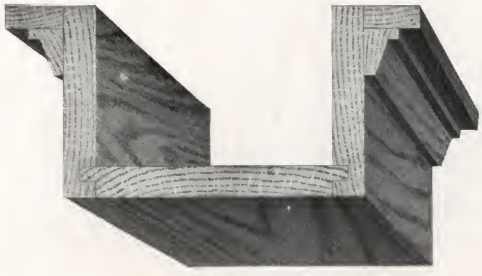
M-1792

Width including Moulding 6", Drop 3".



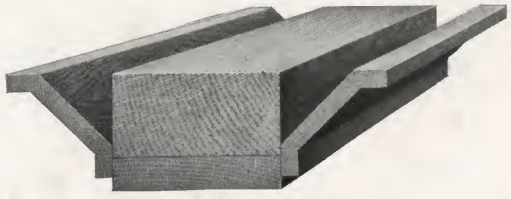
M-1793

Width including Moulding 7½", Drop 3½".



M-1794

Width including Moulding 6¾", Drop 3".



M-1795

Width including Moulding 6¼", Drop 2¼".



M-1796

Width including Moulding 4¾", Drop ¾".



M-1798

M-1798

Base Block

Stock sizes.

3¾" x 9", 15/16"
4¼" x 10", 1⅛"

Plain Red Oak
Gum
Yellow Pine

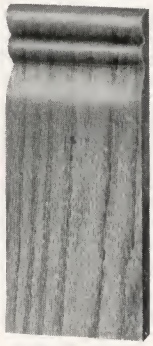
M-1799

Base Block

Sizes

3¾" x 9", 15/16"
4¼" x 10", 1⅛"

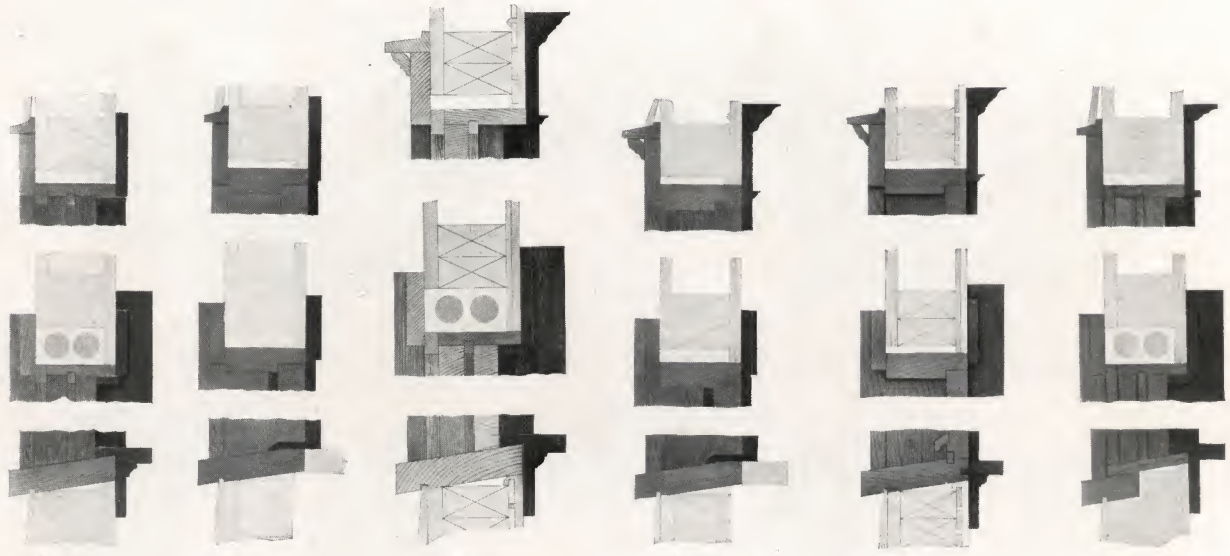
Made to order.



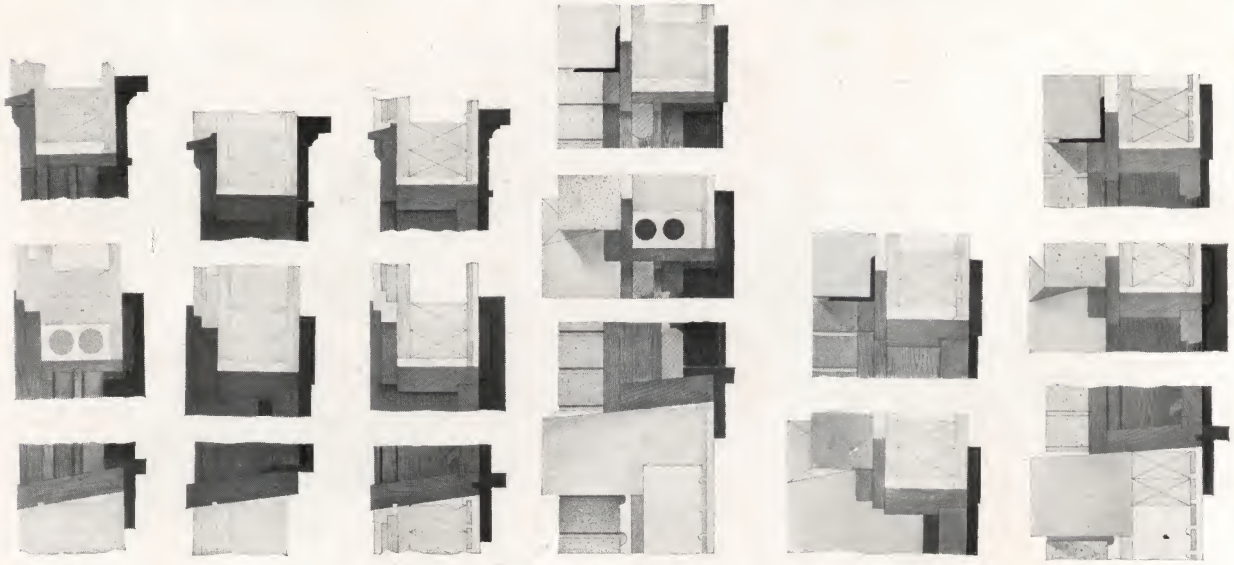
M-1799

These Morgan Designs can be built in all woods and sizes.

MORGAN DOOR AND WINDOW FRAMES



M-1800 M-1801 M-1802 M-1803 M-1804 M-1805

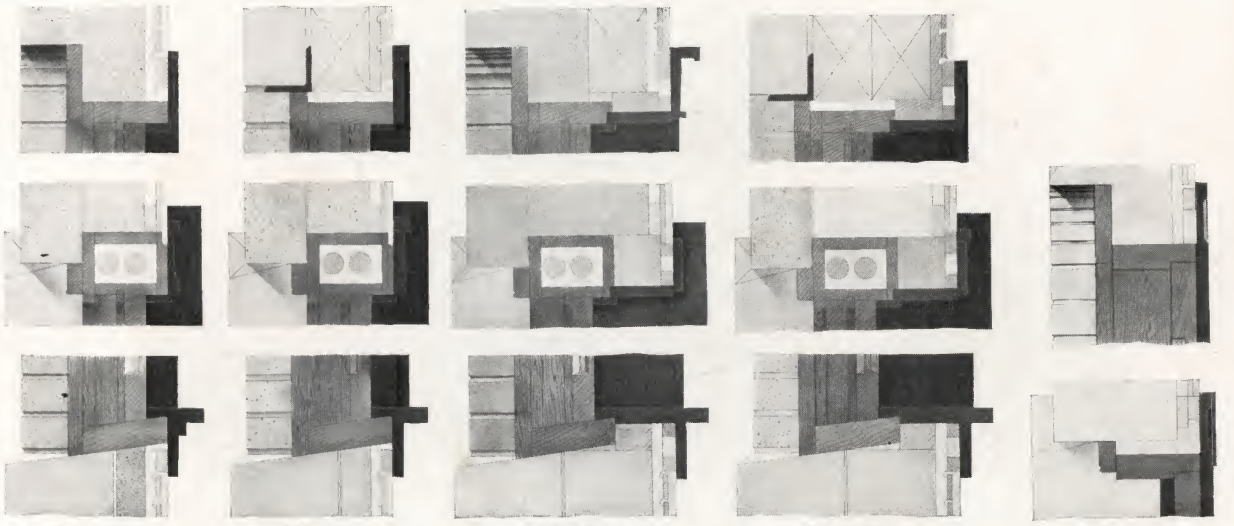


M-1806 M-1807 M-1808 M-1809 M-1810 M-1811

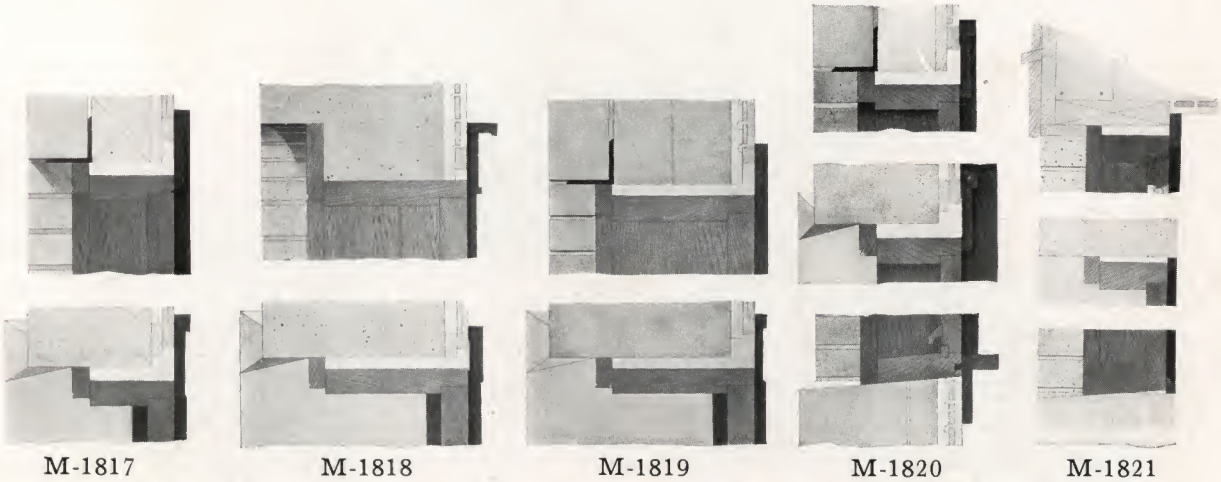
M-1800	Window Frame. Plain Drip Cap for 2 x 4 studs, 1 piece sill.
M-1801	Door Frame. Plain Drip Cap for 2 x 4 studs.
M-1802	Window Frame. Crown Mould Cap for 2 x 4 studs.
M-1803	Door Frame. Crown Mould Cap for 2 x 4 studs.
M-1804	Casement Sash Frame. Crown Mould Cap for 2 x 4 studs.
M-1805	Window Frame. Plain Drip Cap for 2 x 4 studs, 2 piece sill.
M-1806	Window Frame for a Stucco Building, 2 x 4 studs.
M-1807	Door Frame for a Stucco Building, 2 x 4 studs.
M-1808	Casement Sash Frame for a Stucco Building, 2 x 4 studs.
M-1809	Window Frame for a Brick Veneer Building, 2 x 4 studs.
M-1810	Door Frame for a Brick Veneer Building, 2 x 4 studs.
M-1811	Casement Sash Frame for a Brick Veneer Building, 2 x 4 studs.

Frames can be built in all designs and sizes.

MORGAN DOOR AND WINDOW FRAMES



M-1812 M-1813 M-1814 M-1815 M-1816



M-1817 M-1818 M-1819 M-1820 M-1821

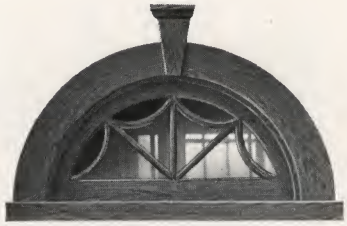
M-1812	Box Window Frame, 8″ wall, brick arch.
M-1813	Box Window Frame, 8″ wall, stone cap.
M-1814	Box Window Frame, 12″ wall, brick arch.
M-1815	Box Window Frame, 12″ wall, stone cap.
M-1816	Plank Door Frame, 8″ face, brick arch.
M-1817	Plank Door Frame, 8″ wall, stone cap.
M-1818	Plank Door Frame, 12″ wall, brick arch.
M-1819	Plank Door Frame, 12″ stone cap.
M-1820	Casement Sash Frame, 8″ wall, stone cap.
M-1821	Cellar Sash Frame, 8″ wall.

Door and window frames are detailed to suit each locality. The above illustrations show some of the many designs for brick, stone, and brick veneer buildings, as well as for buildings made with the outside stucco or entirely of wood. The requirements vary so much that it is impossible to state here just which sizes and designs are carried in stock at our various warehouses.

In making frames, care should be taken that they are so constructed that the elements will be excluded.

Frames can be built in all designs and sizes.

MORGAN GABLE OPENINGS



M-1830



M-1831



M-1832



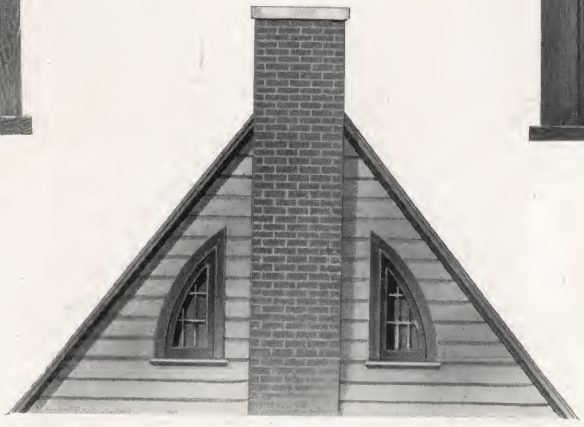
M-1833



M-1834



M-1835



M-1836

These Morgan Designs built in all sizes.

MORGAN FLOWER BOXES

These illustrations are to convey an idea of the beautiful effects which can be obtained by using inexpensive flower boxes for exterior decoration, in connection with our stock windows.

These Morgan Designs can be built in all sizes.



M-1847



M-1848



M-1849

MORGAN DORMERS



M-1875

In most all homes valuable space can be utilized by the use of the dormer window, but care should be taken in the selection of the design. It should conform in style to the balance of the



M-1876



M-1877

MORGAN DORMERS



M-1878

home or it will appear awkward and out of place. The ones shown on these pages have been designed to harmonize with distinct architectural treatments.



M-1879



M-1880

The Porch That Accords With the House

BESIDES being useful during the day time, the porch may be utilized for sleeping by placing a sanitary cot, or couch of any kind, in some convenient place. The benefits of sleeping in the open air—improved health, vitality, refreshed feeling in the morning—are so well known that only passing comment is necessary.

New woodwork patterns suggest a large variety of effective combinations. Look over the following pages for interesting examples of approved porch architecture.

No other single feature of home planning gives such broad scope to the expression of individuality as the porch and entrance. Their prominence entitles them to special consideration. Modern porches, taken collectively, show a decided improvement over those of a generation ago. Porches today are built to serve a definite purpose, and to serve it well.



M-2000

THIS porch is of simple but artistic design. With the brick balustrade and square column, it affords an exceptionally good opporunity for screens, or sash, or both if desired.



M-2001

THIS unique porch is built by using our stock Column M-2015, shown on page 341. Note the special design of balustrade which is built with Baluster M-2038, Top Rail M-2032, Bottom Rail M-2033, all shown on page 342.



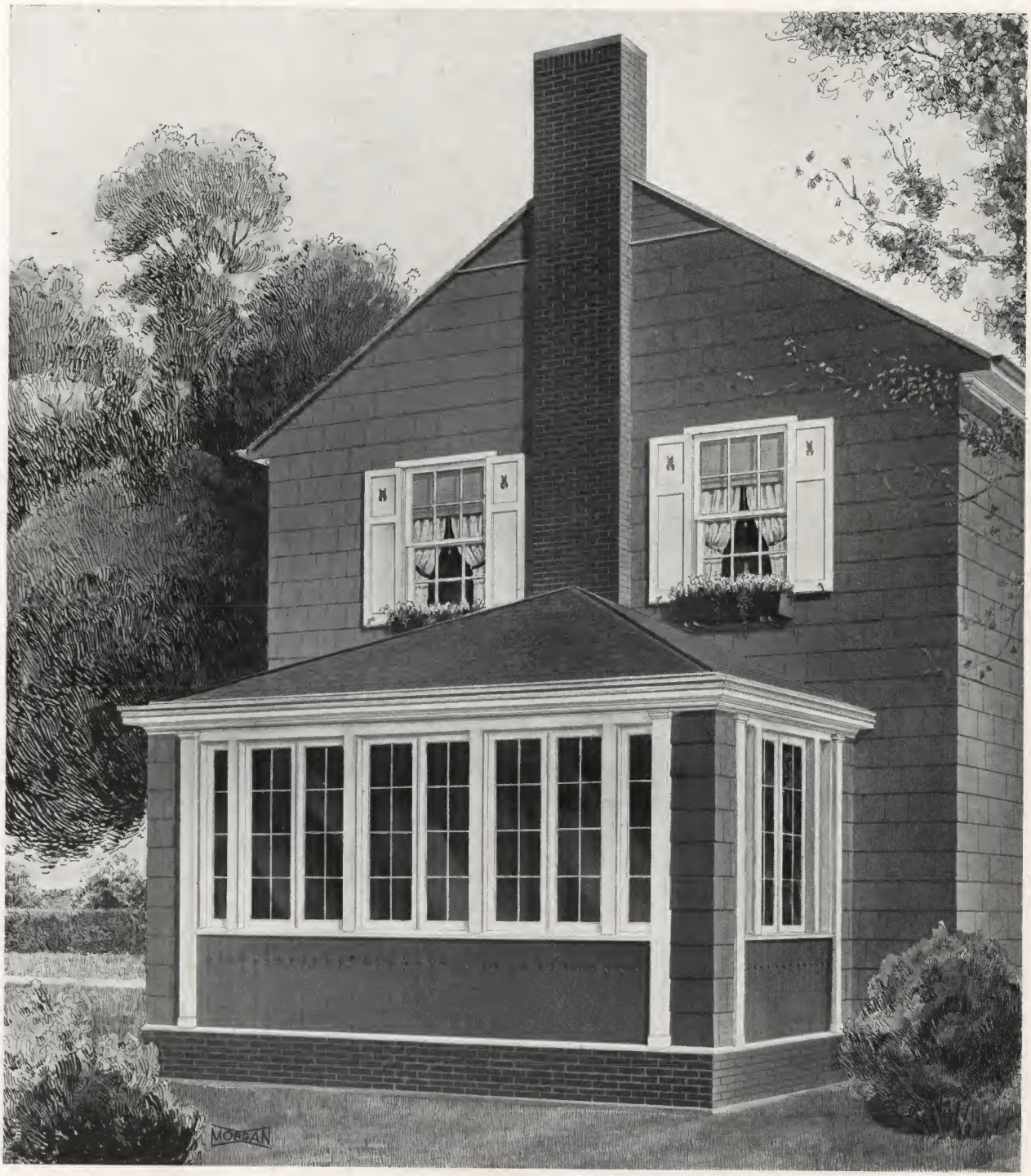
M-2002

THE porch illustrated is designed with the combination corner post and trellis work between the columns. The stock patterns used are Column M-2012, shown on page 341, Trellis M-2039, shown on page 342.



M-2003

THIS illustration shows an attractive porch built with stock Column M-2010, shown on page 341. Note the beauty of the trellis, made of M-8614, shown on page 380. at each side—just enough to complete the design.



M-2004

HERE is shown a porch enclosed with sash. This feature is very popular and affords comfort and pleasure in cool weather, as well as in the summer months when screens are used.



M-2005

THIS porch is very serviceable in that it is extremely wide and long. The design is plain, yet most attractive.

MORGAN STANDARDIZED PORCH COLUMNS



M-2010

Stock sizes.

6″	6′ 0″
	8′ 0″
	9′ 0″
8″	6′ 0″
	8′ 0″
	9′ 0″
10″	6′ 0″
	8′ 0″
	9′ 0″
12″	6′ 0″
	8′ 0″
	9′ 0″



M-2011

Stock sizes.

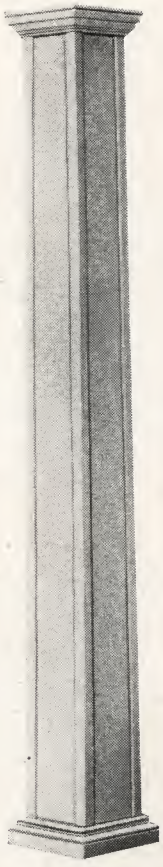
6″	6′ 0″
	8′ 0″
	9′ 0″
8″	6′ 0″
	8′ 0″
	9′ 0″
10″	6′ 0″
	8′ 0″
	9′ 0″
12″	6′ 0″
	8′ 0″
	9′ 0″



M-2012

Stock sizes.

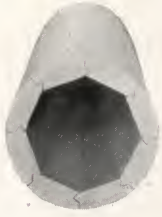
6″ x 6″	6′ 0″
	8′ 0″
8″ x 8″	6′ 0″
	8′ 0″
	9′ 0″
10″ x 10″	6′ 0″
	8′ 0″
	9′ 0″



M-2015

Stock sizes.

8″ x 8″	6′ 0″
	8′ 0″
	9′ 0″
10″ x 10″	6′ 0″
	8′ 0″
	9′ 0″
12″ x 12″	6′ 0″
	8′ 0″
	9′ 0″



Showing Construction of
M-2010
M-2011
M-2020



M-2020

Stock sizes.

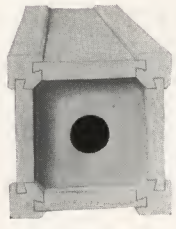
6″	4′ 0″
8″	4′ 0″



M-2025

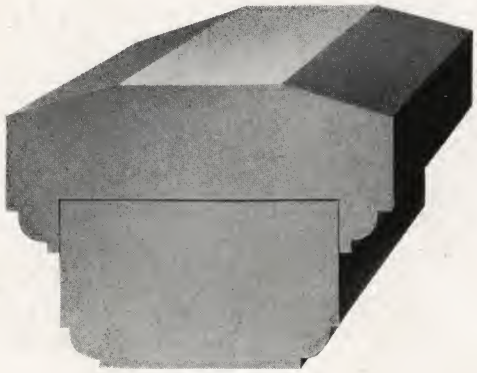
Stock sizes.

8″ x 8″	4′ 0″



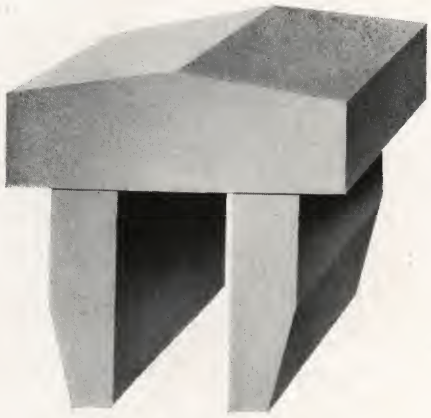
Showing Construction of
M-2015
M-2025

These Morgan Designs can be built in other sizes



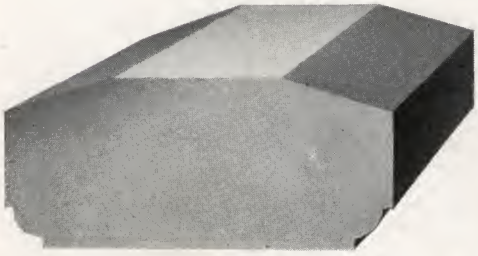
M-2030

Stock size
3¾" x 2¾"



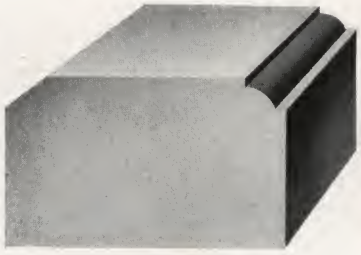
M-2031

Stock size
3¾" x 3¾"



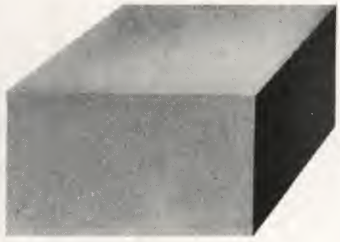
M-2032

Stock size
3¾" x 1¾"



M-2033

Stock size
2¾" x 1¾"



M-2034

Stock size
2¼" x 1⅜"



M-2035

Stock size
2¾" x 2¾"



M-2036

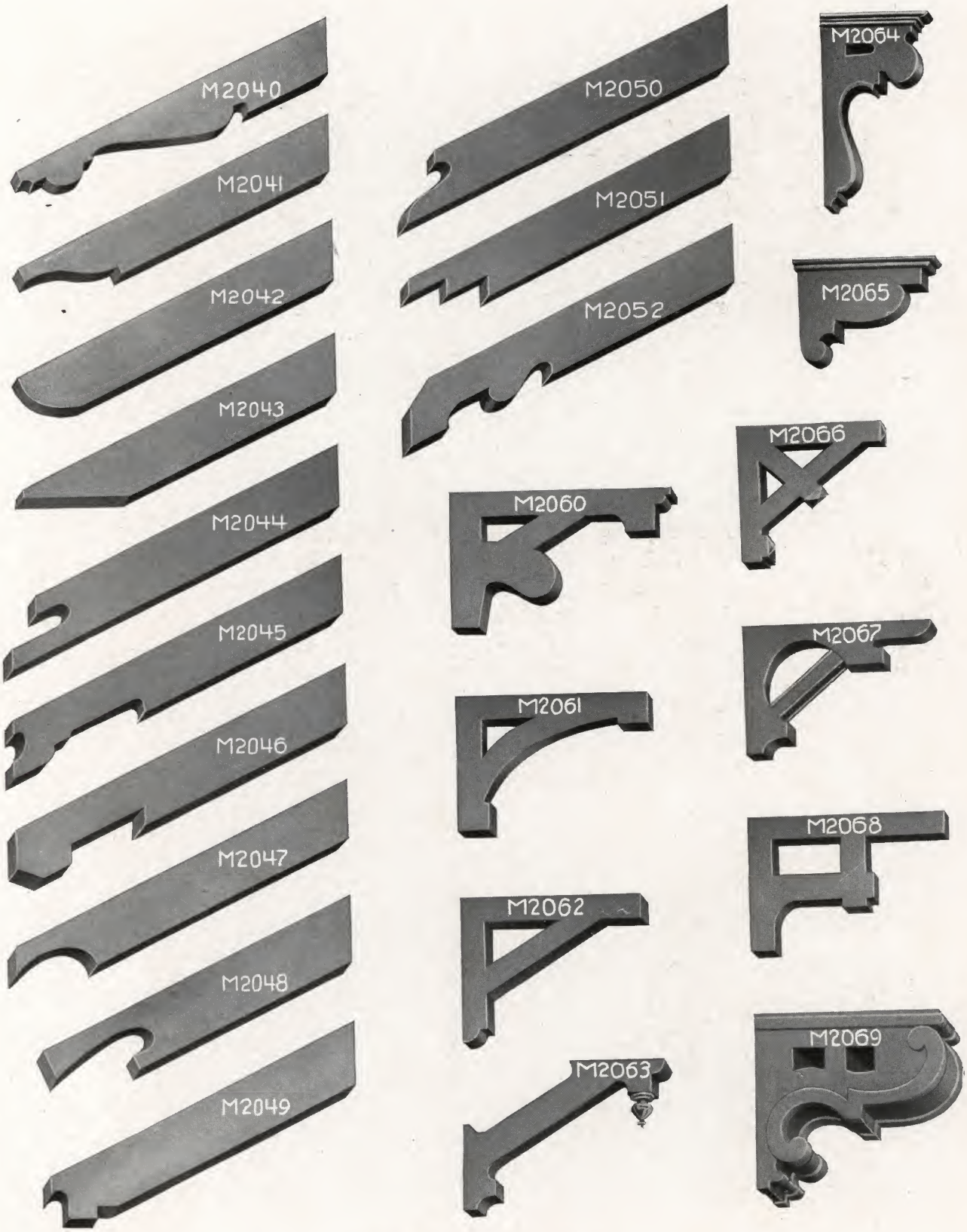
Stock sizes
1¾" x 1¾", 20"
1¾" x 1¾", 24"



Stock sizes
M-2037 1⅛" x 1⅛"
M-2038 1⅜" x 1⅜"
M-2039 1¾" x 1¾"

These Morgan Designs can be built in other sizes.

MORGAN RAFTER ENDS AND BRACKETS



These Morgan Designs built in all sizes.

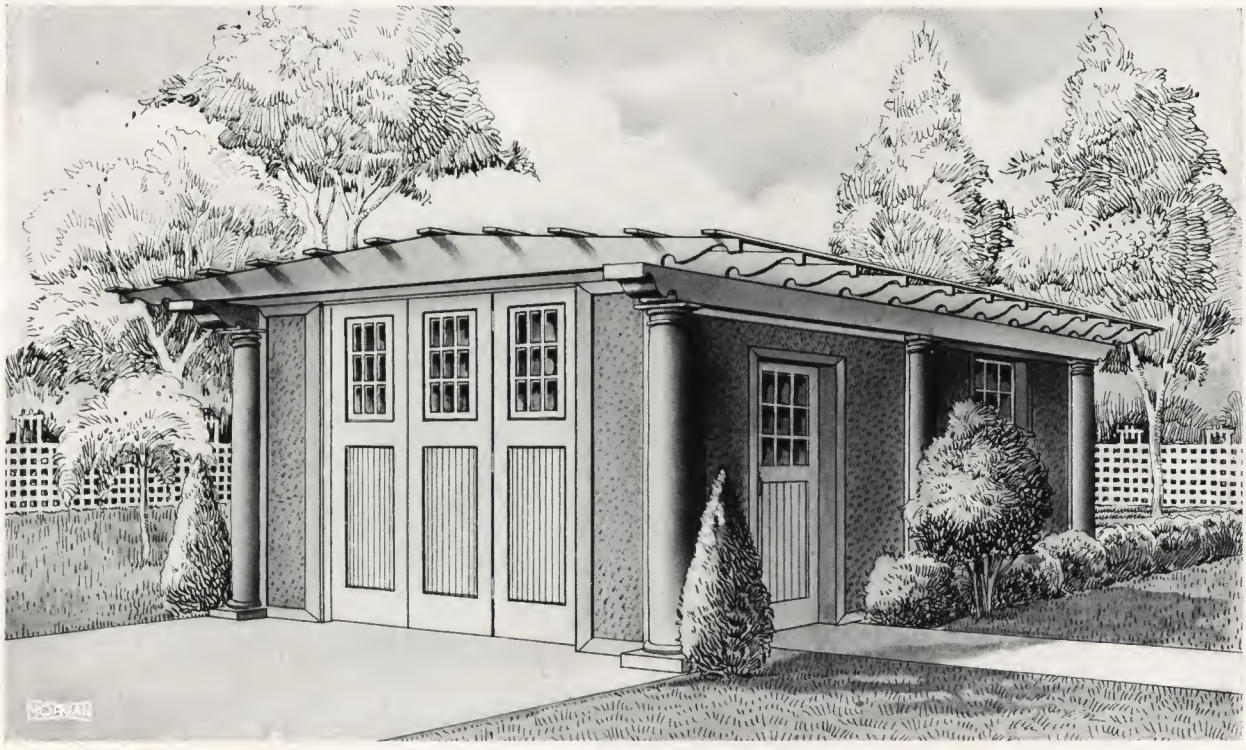
Garages of Distinction

MOST of us are apt to pass altogether too lightly over the selection and design of our garage. We think of it merely as a place in which to keep a car and not as a part of our home. This is the reason why we find so many home sites marred by the presence of an ordinary-looking, if not a downright ugly garage. But every chapter of this book has preached the advantages of choosing every part of the interior and exterior of our home carefully, so that it will be a distinctive place, harmonized throughout. Would it not then be a mistake to erect "any old garage" to accompany the home we have built so painstakingly? And as in all other items of building, a distinctive, appropriate garage will cost you no more than an inappropriate one. It need not be large or fancy. But it should be neat and substantial—adding to rather than detracting from the beauty of the homesite. Four patterns which measure up to those specifications are shown on the two succeeding pages.



M-2100

Doors shown are our design M-2151, page 347



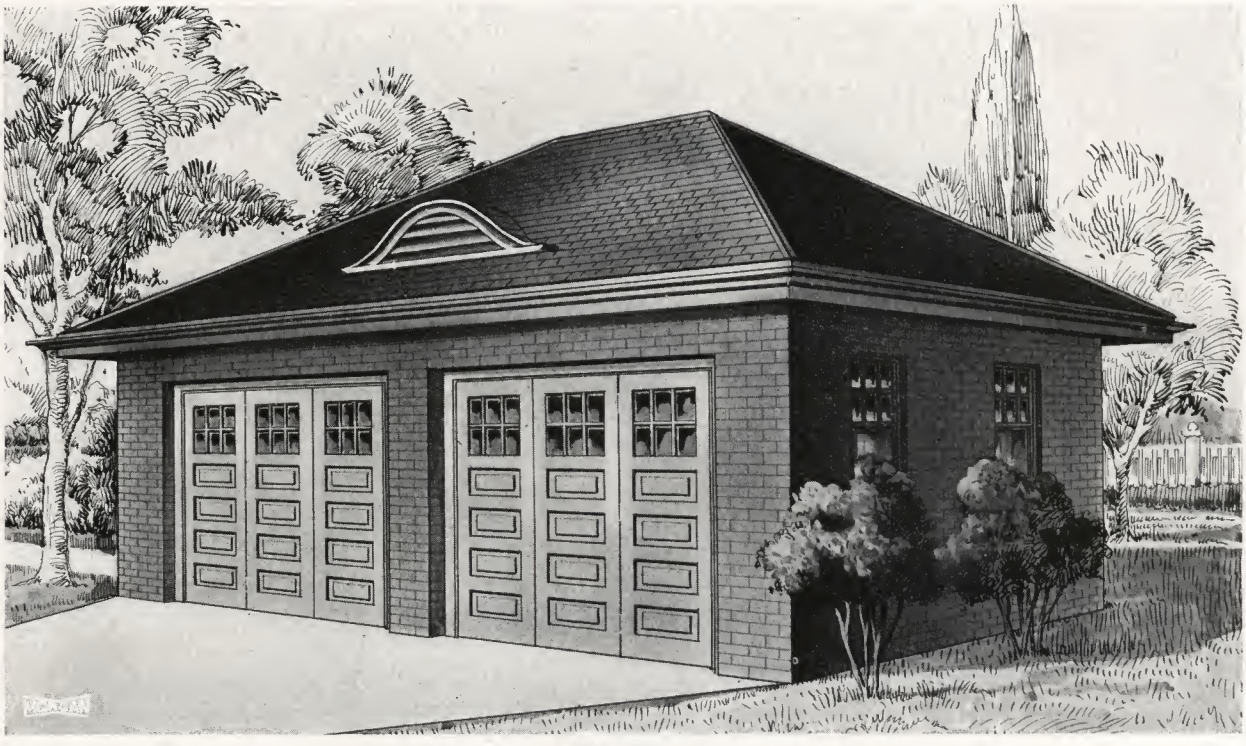
M-2101

Doors shown are our design M-2153, page 347



M-2102

Doors shown are our design M-2150, page 347



M-2103

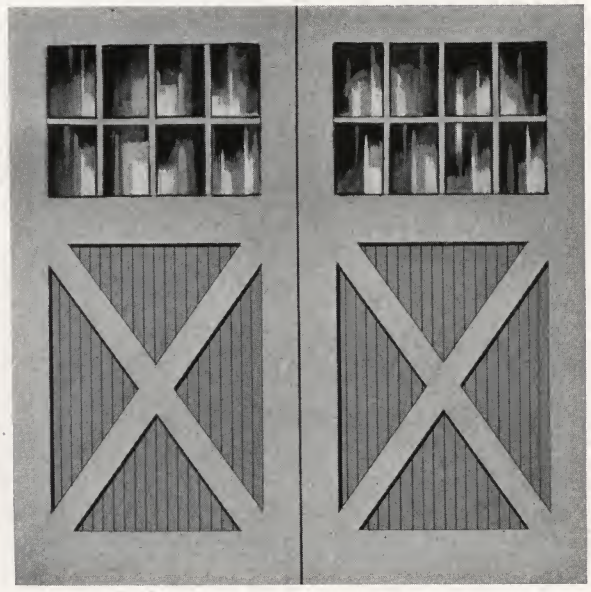
Doors shown are our design M-2152, page 347

MORGAN STANDARDIZED GARAGE DOORS



M-2150

Carried in stock in the following sizes.
Single Door 4-0 x 8-0, 1¾″
Pair of Doors 8-0 x 8-0, 1¾″



M-2151

Carried in stock in the following sizes.
Single Door 4-0 x 8-0, 1¾″
Pair of Doors 8-0 x 8-0, 1¾″



M-2152

Carried in stock in the following sizes.
Single Door 2-8 x 8-0, 1⅜″
Set of Doors 8-0 x 8-0, 1⅜″



M-2153

Carried in stock in the following sizes.
Single Door 2-8 x 8-0, 1⅜″
Set of Doors 8-0 x 8-0, 1⅜″

These Morgan Designs can be built in other sizes.

Landscape Suggestions for Small Houses and City Back Yards

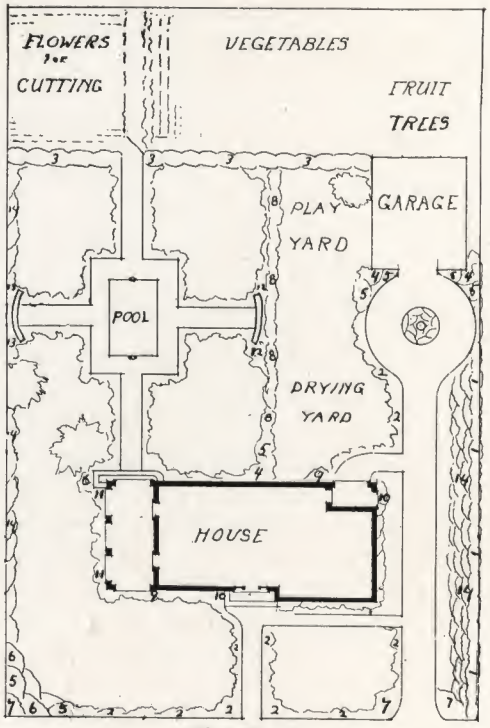
Prepared by the Garden Service Department of
"The Touchstone Magazine"

A HOUSE is never quite complete without a garden about it. So thoroughly do many architects realize this that they insist on laying out the garden as well as the house plan. They know that a garden enhances or mars the final effect of their house. They know also that it is of the greatest importance that the house be placed to the best advantage on the lot. A home garden is usually divided into lawn, flower and vegetable gardens, and service yard. The flower garden should be laid out so that it may be enjoyed from the windows of the house; the vegetable garden at the back, and the two separated either by flowering hedges or a lattice fence over which vines can grow.

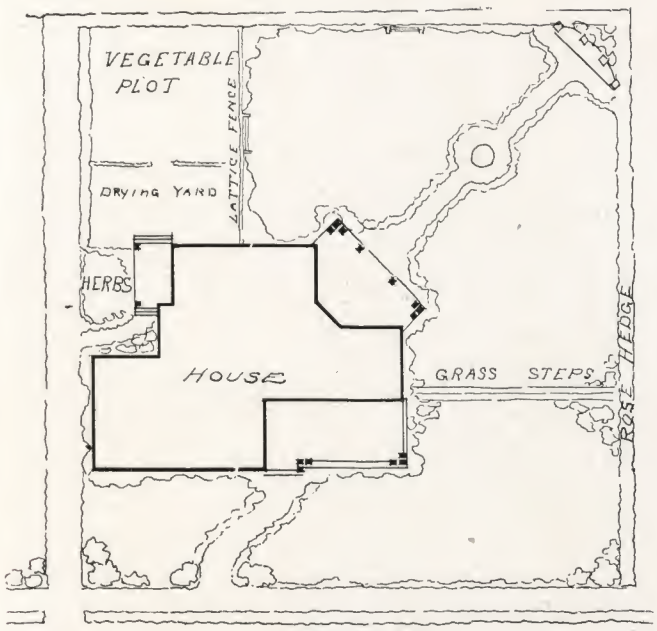
Lawns add dignity to a house and should never be cut up with small flower beds. Flowers should be arranged in borders about the outer edges of the lawns, walks, and foundations of the houses. Every garden should include hardy shrubs and plants, and should be furnished with seats, arches for vines and some simple ornament like sun-dial or bird-house. There should be a formal arrangement of walks, hedges, etc., but this primness can be softened by placing flowers at the corners and along walks, to break the positive direction of line.

All gardens should be laid out with design, for this increases an impression of space. The lot here shown (Plan No. 1) is the average lot, one hundred feet front by one hundred and fifty feet deep. The house is set back twenty-five feet from the street. The driveway leads straight to the garage, curving only in front of the door to permit turning the car. In the center of this space could be a sun-dial or a bird-bath surrounded with flowers. This would make a beautiful picture from the street and would serve as a screen to the open garage doors. There is room at the back of the garage so that direct access is had to the vegetable plot. This makes it very convenient for the carrying in of fertilizer and the bringing out of vegetables and fruits. The vegetable plot is thirty by fifty feet, and if more space is needed, the plot devoted to flowers for cutting can be utilized.

The garden is laid out to form a vista of beauty from the sun porch. There is a view of an arched gateway covered with vines, leading to the vegetable garden. A drying yard is close to the kitchen door and the play yard for the children is just back of it. The two are separated by a hedge of flowering shrubs, roses, althea or California privet. Back of the two seats should be flowers, a stand of tall lilies behind one and hollyhocks behind the other. About the base of the house should be evergreens for winter color.



Plan No. 1



Plan No. 2

Plan No. 2 is for a small bungalow to be built upon a lot almost square. The problem in this case was to place the house in such a way as to secure the largest amount of garden space. If the house were placed in the center of the lot, there would be comparatively no room for a garden. But by placing it at the extreme end of the lot, as near the front as city ordinance will permit, and by making the pergola-porch a diagonal one, quite a vista has been obtained.

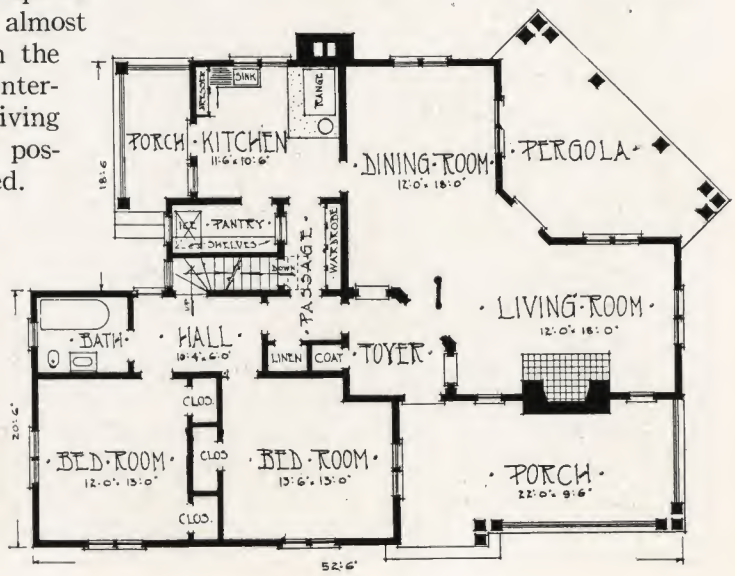
In designing this house, the thought was to gain a beautiful view across the garden immediately upon entering the house. Groups of windows and a wide glass door give an almost uninterrupted view of the garden from the dining room and living room. Whether entering from the front door, sitting in the living room or out on the porch, the fullest possible view of the garden can be obtained.

Pictures from several angles have been planned in this garden. The first one, from the pergola-porch, is directly along a flower-bordered pathway, across a sun-dial or bird-bath to a corner pergola (which serves as a garden room) wreathed with vines. A hedge of roses, althea, or some other flowering shrub separates this lot from its neighbor. In front of the hedge is a border of hardy annuals. To give the garden an appearance of importance, it has been raised three steps above the front lawn. Those steps are of grass, just like the lawn—a delightful, picturesque way of separating the two gardens.

There is a herb garden near the kitchen door, where parsley, mint, summer savory, etc., are grown. The drying yard is close to the kitchen porch and back of it is the vegetable plot. A lattice fence separates the vegetable from the flower garden, against which espalier trees should be planted. The paths could be of flags, set far enough apart to allow grass or sweet-smelling, low-growing plants to live, or they could be of pebbles.

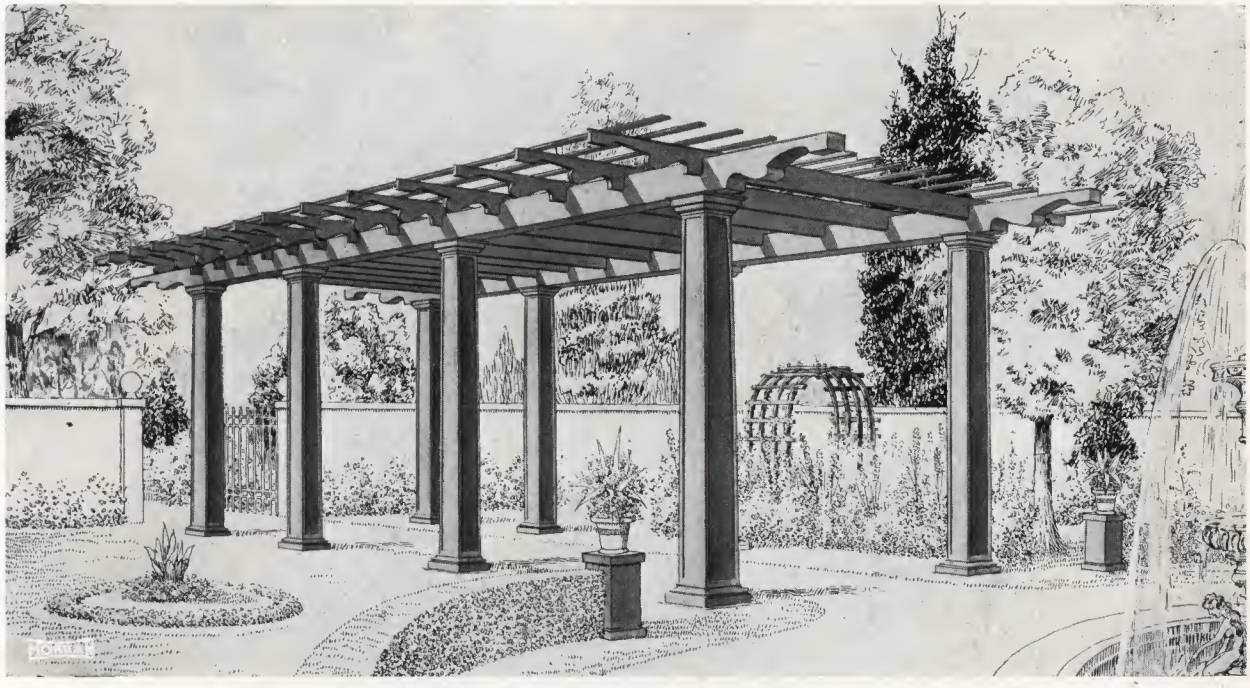
In this garden, the feature is a wall fountain of colored tile and a grouping of Lombardy poplar or cedar trees, in such a way that they make a half segment or circle. In front of this is a small pool. A stepping stone path connects with the end of the brick walk around the pool to the pergola. In the center of the entire garden is a sun-dial. Paths leading to it are of stepping stones. An archway across the path gives beauty and ornamental trees in tubs are at the end of the stairway leading down to the garden. Flowers and vines grow in the borders at the two ends.

While the foregoing plans are merely suggestions which may be adapted to conform to almost any location or site, the general principles outlined in them are correct and should be followed as closely as conditions will permit.



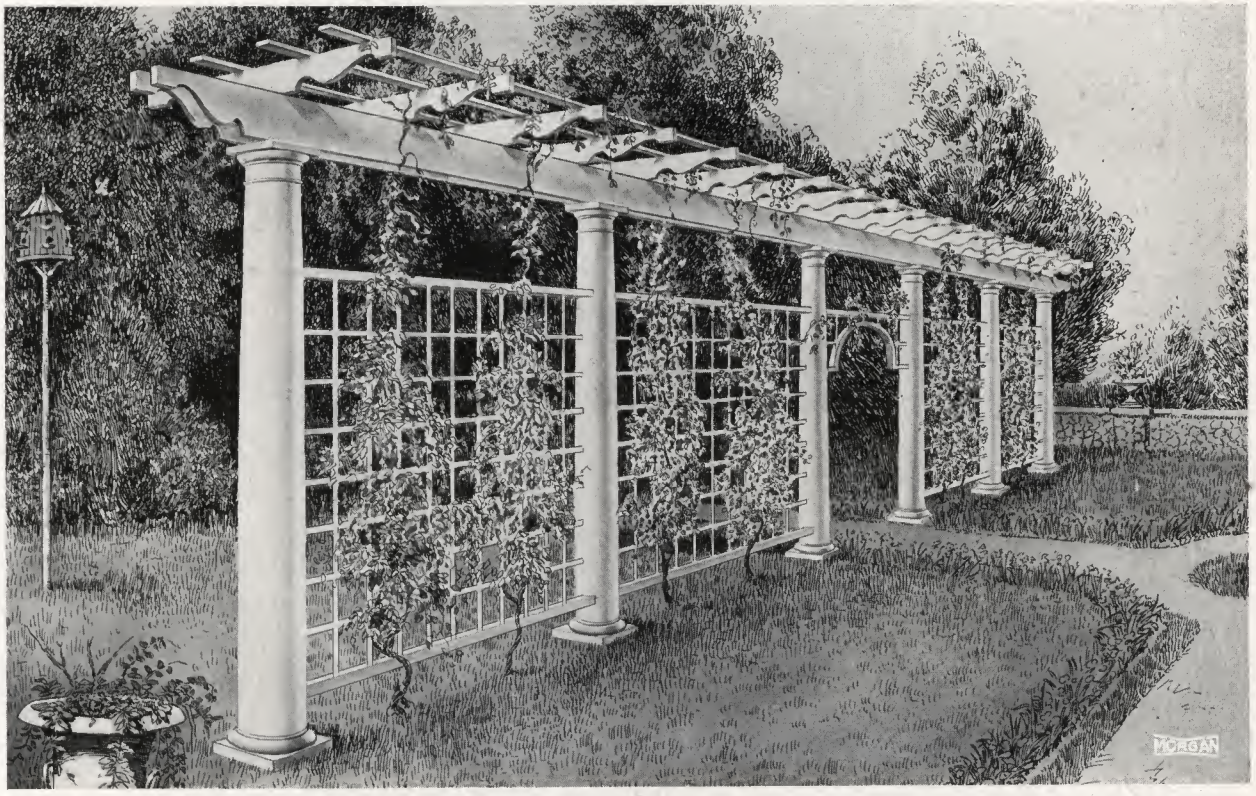


MORGAN PERGOLAS



M-2201

Column used in above design is M-2015, shown on page 341

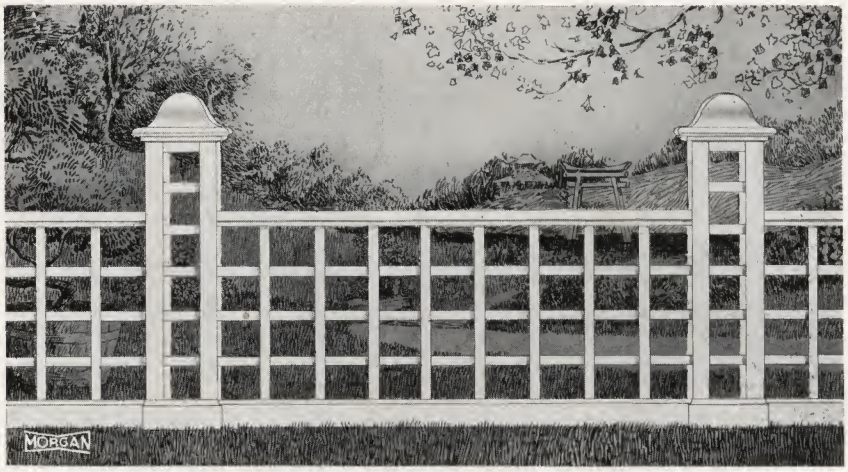


M-2202

Column used in above design is M-2010, shown on page 341

These Morgan Designs can be built in all sizes

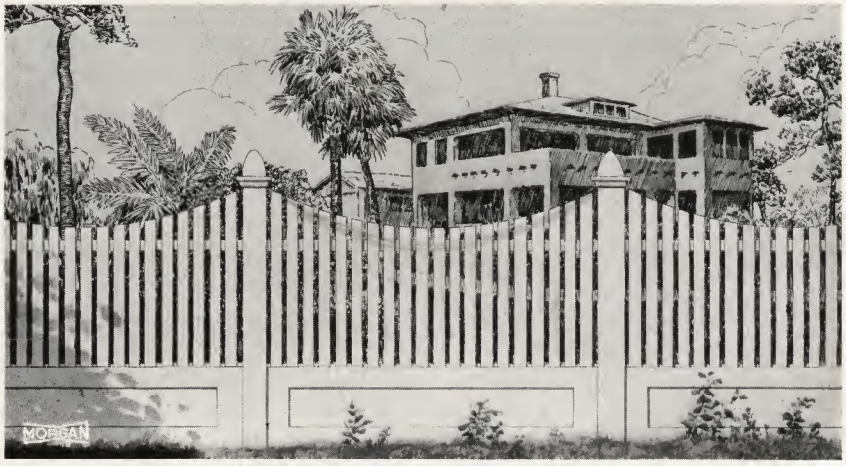
MORGAN FENCES



M-2210



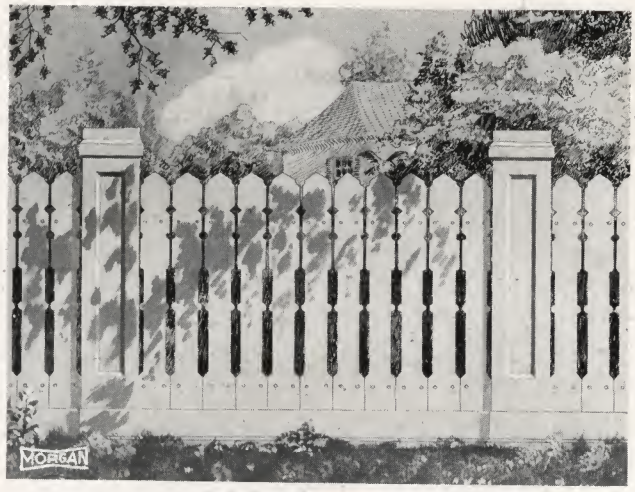
M-2211



M-2212

These Morgan Designs built in all sizes

MORGAN FENCES



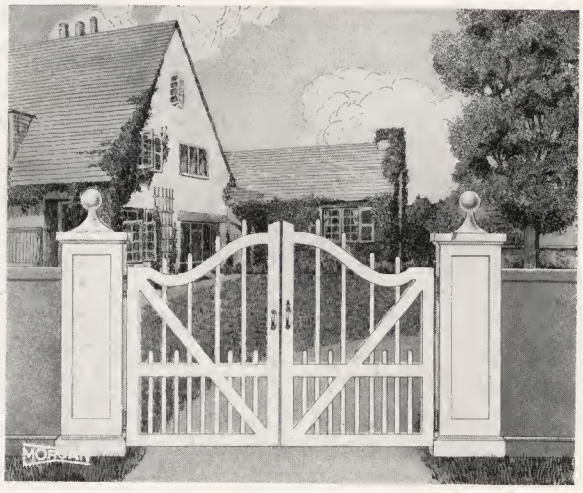
M-2213



M-2214



M-2225



M-2226

These Morgan Designs built in all sizes

How to Choose the Wood for Your Floors

Through the Courtesy of the Oak Flooring Manufacturers Association

THERE are almost as many kinds of wood floors as there are woods, nearly every commercial lumber being used for flooring in some localities or under some circumstances. Each wood, however, has its own merits, and everyone who is building or remodeling a home or other building should know the valuable qualities of the principal flooring woods.

Wood floors are divided into two principal classes—soft-wood floors and hard-wood floors. In home building nowadays, the use of soft-wood is wholly confined to attics or other rooms of occasional or unimportant use, since the manufacture of modern hard-wood flooring has been developed to the point where its cost is so little more than that of soft-wood and its durability so much greater—to say nothing of appearance—that the soft-wood is not true economy.

Among the soft woods, Tupelo and Southern Pine probably make the best floors. Tupelo is really near or upon the line between soft and hard wood. Its floor is a beautiful, clear white, which may be finished in many ways with stain, varnish and wax, just as the hard woods may. Tupelo has what is known as "involved grain"—that is to say, the fibres of the wood are interwoven in such a way as to make it extremely tough and durable, although it is not extremely hard. Tupelo should not be used for porch or any other outside flooring.

The hard woods chiefly used for interior flooring are Oak, Birch, Maple and Beech. Oak is easily the leader among these and is generally regarded as the standard wood flooring for all residential purposes. Oak flooring may be had quarter-sawed or plain-sawed, in red or white oak, and in several grades. The standard thicknesses as adopted by the Hardwood Flooring Manufacturers' Associations, are thirteen-sixteeths of an inch and three-eighths of an inch, and widths run from one and one-half inches upward.

Flooring is a specially manufactured product, and not merely a series of narrow boards. It is tongued on one side, grooved on the other, and similarly treated at the ends (see illustrations on page 356), and the forms of tongues and grooves, as well as other parts of the flooring strips, have been worked out through scientific experiment and experience, so that when properly laid, any good hardwood floor makes a surface of practical perfection, without a crack or nail-head showing in it anywhere.

There is little, if any, choice between Red Oak and White Oak, and as between the quarter-sawed and plain-sawed, the choice is perhaps usually determined by price. Quarter-sawed Oak flooring costs somewhat more than the plain-sawed, yet many prefer the plain, regardless of price.

Most of the hard-wood floorings are made in the thickness of three-eighths of an inch, for the convenience of those who are renovating old homes rather than building new ones. If an old floor is reasonably true and level, no matter what wood it may be made of, three-eighths inch hardwood flooring may be nailed down on top of it, with a result quite as good as that obtained from building an entirely new floor, and the cost of the improvement is astonishingly small.

Birch, which is well known as a fine cabinet and veneer wood, is also made into excellent flooring. It has a beautiful grain of its own and a warm, slightly reddish tone, which makes it especially attractive with Birch or Mahoganized trim and doors. Birch is extremely hard and durable and resists dents and scratches as well as any wood in common use.

In the quantity used for flooring, Maple probably stands next to Oak. Maple is another extremely hard wood and is therefore in great demand for floors upon which traffic is heavy, such as school-rooms, offices, factories, etc. Maple has nevertheless a bright, nearly white color, which is susceptible to any treatment in stain and varnish, and many houses are completely floored with Maple by people who prefer it to other woods. A special use of Maple Flooring in homes is for kitchen floors, where its resistance to hard usage makes it desirable and where its very close grain prevents its deep absorption of grease or other cooking materials which may be spilled upon it. Maple withstands scrubbing indefinitely and, speaking generally, has but one strong competitor for its qualities, and that is Birch.

Beech also makes an excellent floor, but its use for flooring is more or less local. It is hard and durable, takes a good finish, and in grain somewhat resembles both plain-sawed Oak and Birch.

The laying and preparing for finish of any floor has a great deal to do with the general appearance and durability. To obtain the best results all floors should be laid at right angles with the sub or under floor. After the floor is properly laid it should be scraped and sanded. Always scrape and sand lengthwise of the wood and not across the grain.

The finishing of flooring is a very important feature upon which authorities fail to agree, but the matter resolves itself into one of cost as well as to the color and brilliancy of the finish desired. Personal taste, artistic or decorative effects should be the guide.

Where high-class finish is desired Oak Flooring should always be treated with a paste filler to fill up the pores and crevices. It forms a smooth level foundation, which is the keynote for successful treatment of floors. After the filler, a wax finish can be used. Wax finish is preferred by many, due to economy and ease in removing scratches or renewing. Varnish finish is usually more expensive than the wax and gives a hard surface, yet at the same time is sufficiently elastic. Two or three coats of either wax or varnish should be applied after the application of a paste filler. Any of the Standard Hardwood Flooring Finishes give good results.

For Maple, Birch, Beech and other close-grained flooring, when a high-class finish is wanted, we recommend a liquid filler, followed by a wax or varnish finish, as above described for Oak flooring.

Where a high-class finish is not desired a very economical finish can be had by the use of a light flooring oil, which is made expressly for this purpose by many paint and varnish manufacturers. It serves as a filler as well as a finish and is recommended for any hardwood flooring in public buildings, stores, kitchens, bathrooms, etc. This oil keeps the dust from forming and preserves the floor.

Floors are important parts of a house, inasmuch as they have to withstand real mechanical wear, which no other parts of the building, except the windows and doors, must withstand to any great extent. The home-builder, who wishes to have his house complete and permanently satisfactory, will do well to give the question of flooring the attention which its importance justifies. The difference in price between the very poorest and the very best floors is so small in a house of any ordinary dimensions that the general rule of wisdom is: "The Best is None Too Good."

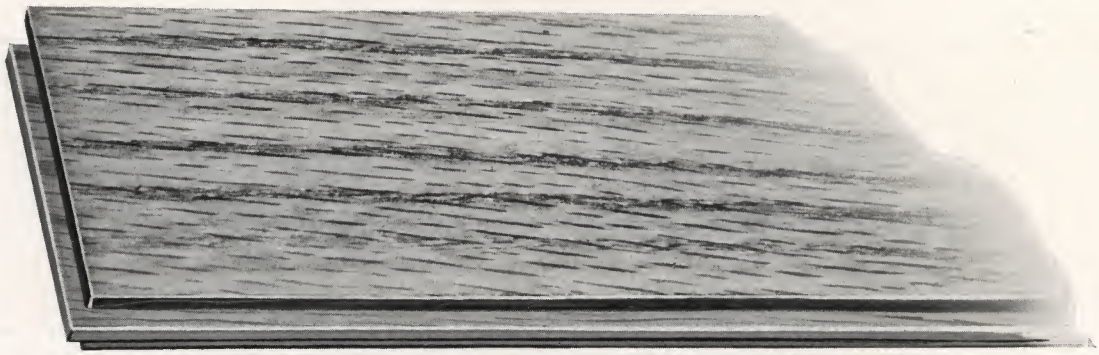


Illustration shows Plain Red Oak

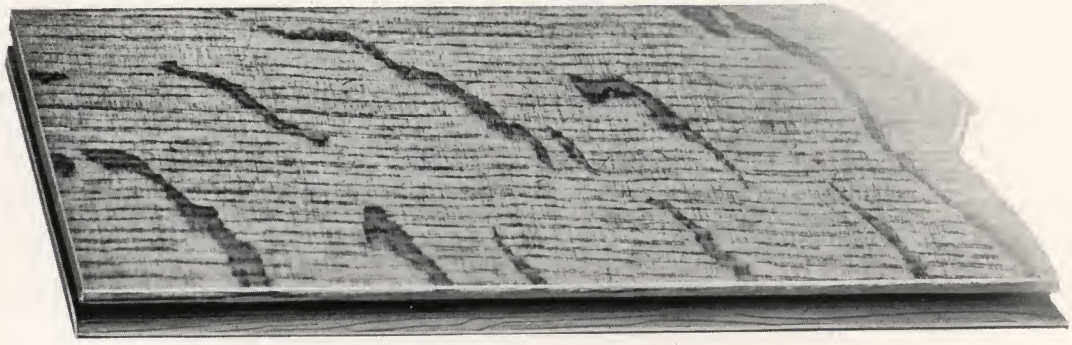


Illustration shows Quartered White Oak



Illustration shows Clear Maple

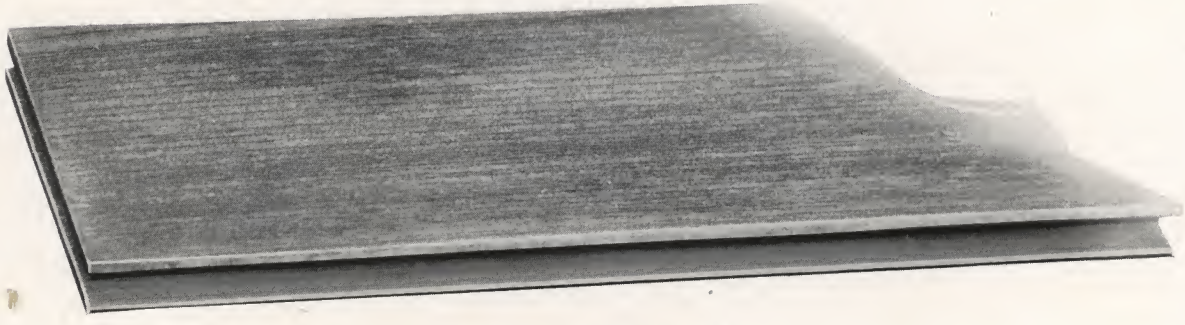
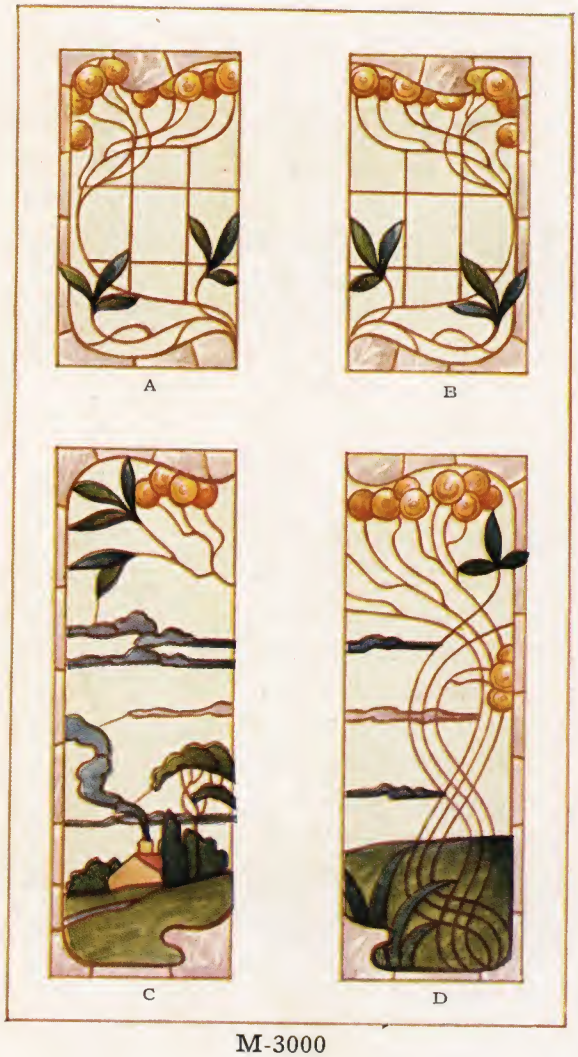


Illustration shows Birch

Art Glass in the Home

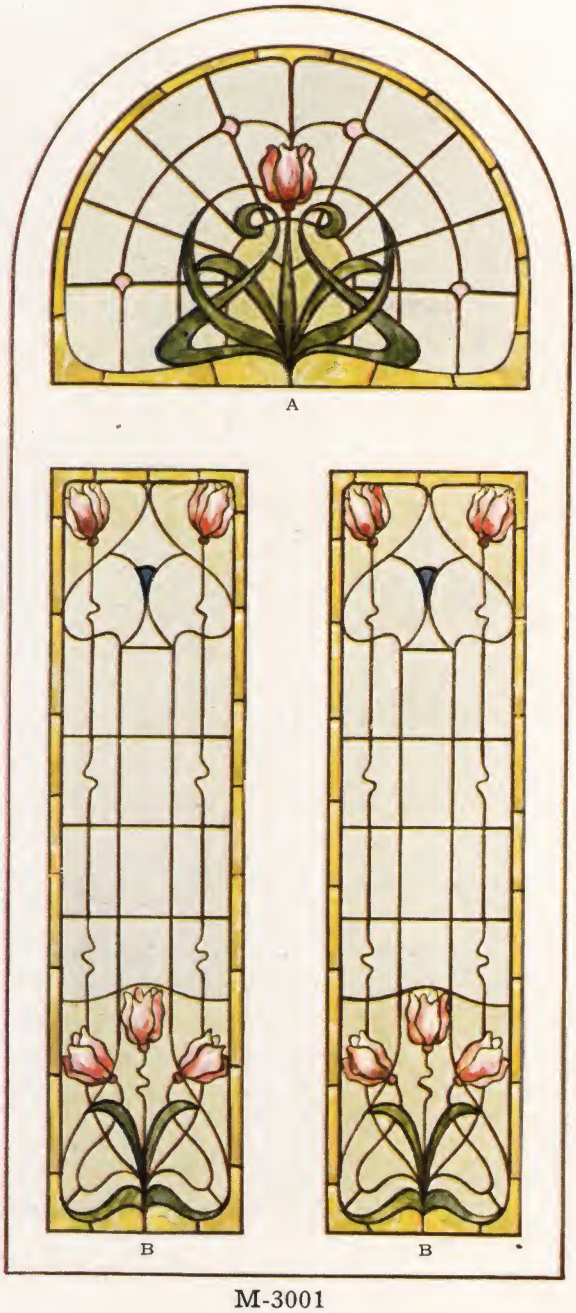
THE staining of glass and leading it into intricate and pleasing designs was one of the earliest mediums for the expression of art. It reached its height early in the sixteenth century when a satisfactory process of coloring glass was discovered. Prior to this the colored effect was attained by painting the glass. One needs only to visit the historic chapels and cathedrals of Europe to realize the wonderful effects which can be attained with colored glass. There is scarcely a home which does not have some window or door which would be rendered much more attractive by the use of well chosen stained glass. It is well to bear in mind that the most pleasing effects will be obtained if the colored glass is placed on the light side of a room where there is the least amount of light thrown on it from the inside. And remember that the making of harmonious designs is a craft, a science and an art. We leave it to your judgment whether or not the following Morgan designs bear the stamp of artistry.



M-3000



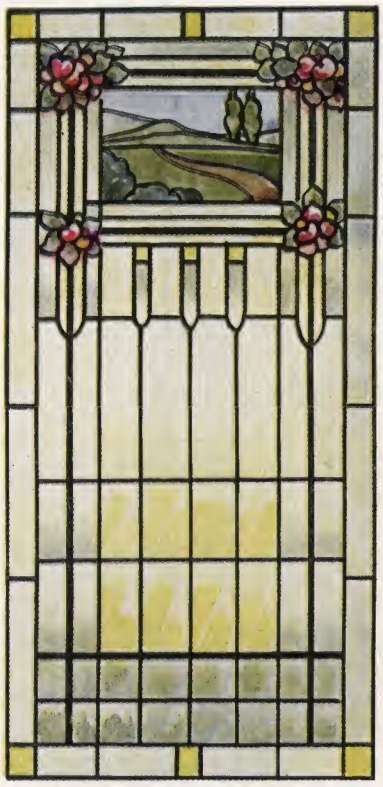
M-3002



M-3001

The designs illustrated on this page are intended for Mullions or Pairs of Sash, but any light shown can be made for a Single Sash if desired. If single lights are ordered, give the designating letter as well as the design number.

These Morgan Designs made in all sizes.



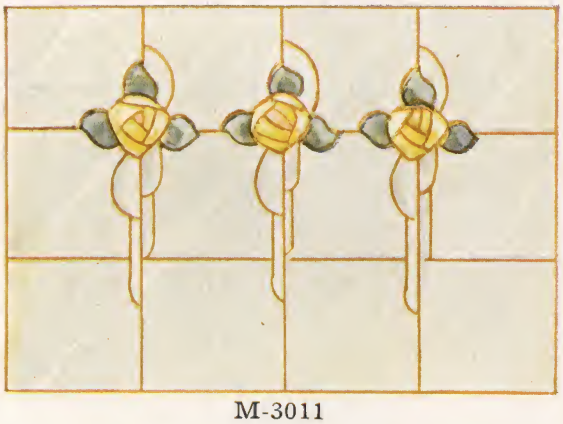
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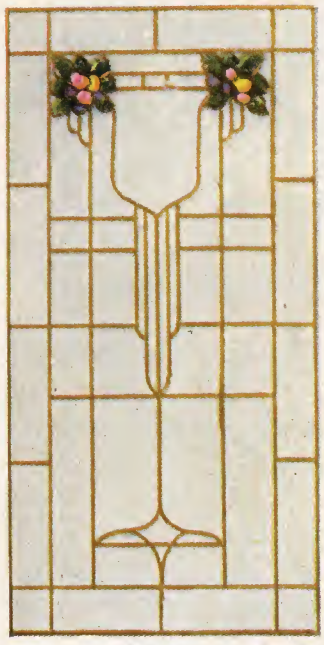
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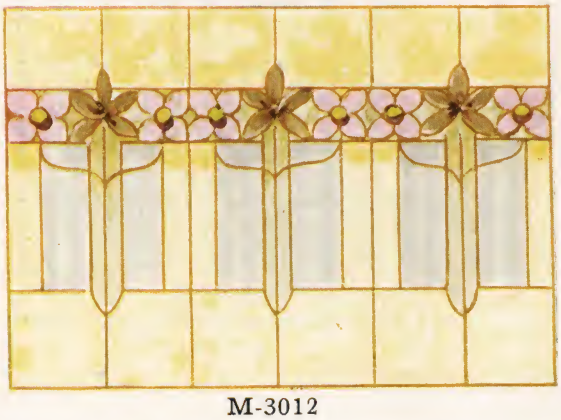
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M-3011



M-3015

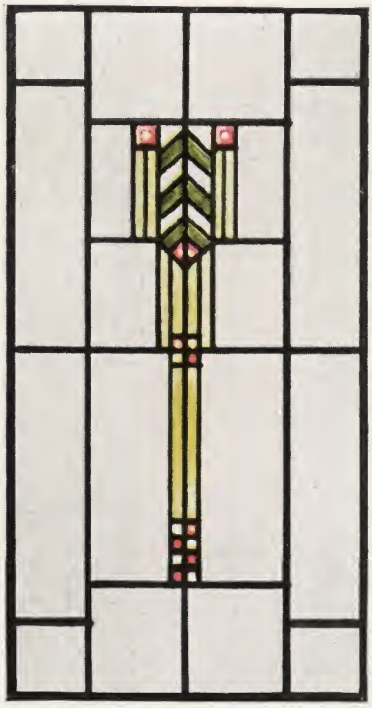


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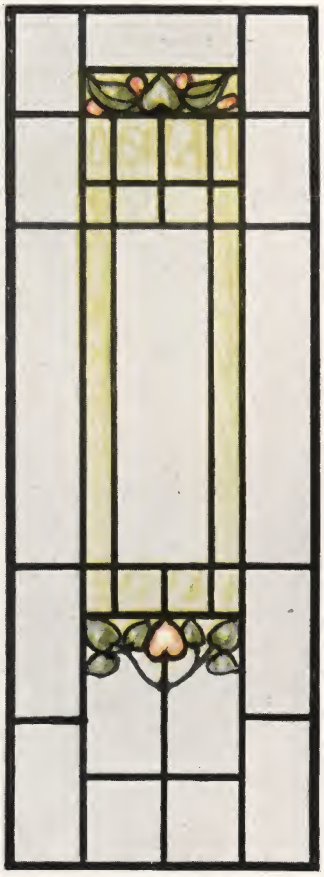
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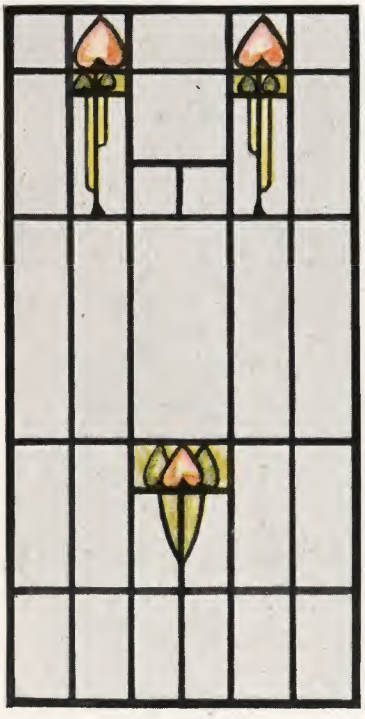
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M-3017



M-3018

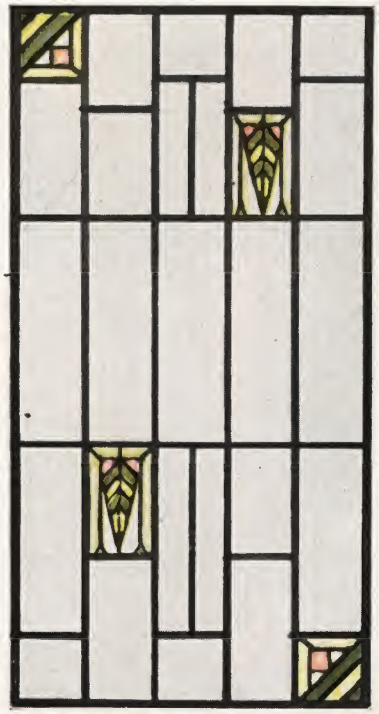


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M-3020

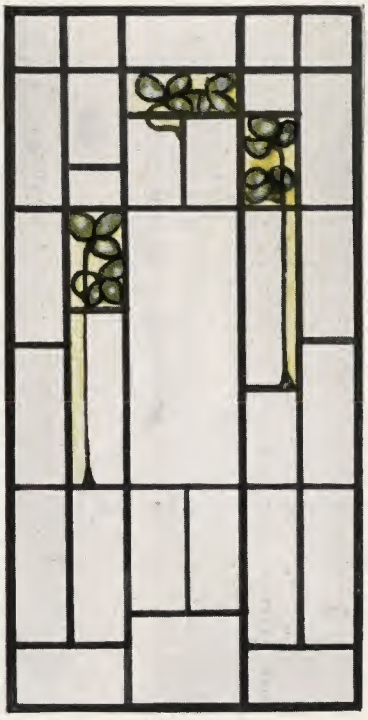
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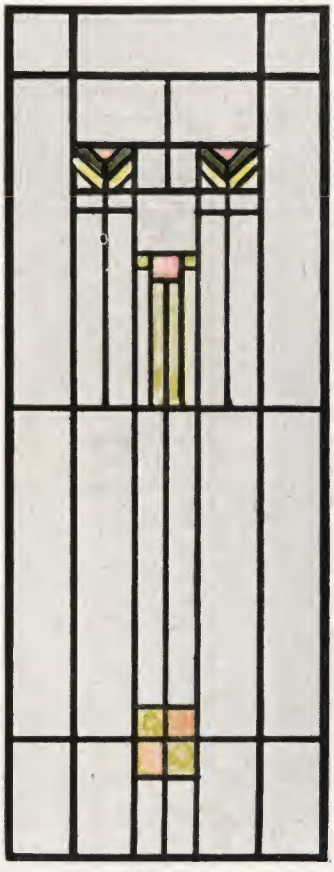
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M-3022



M-3023



M-3024



M-3025

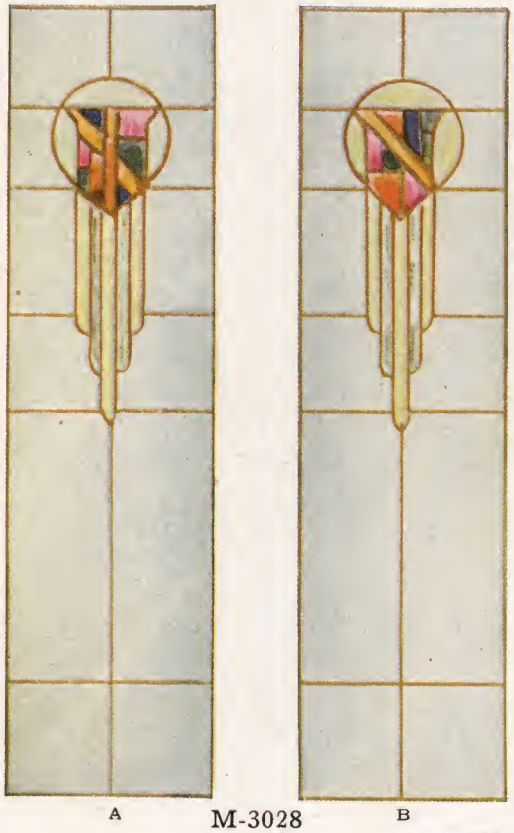
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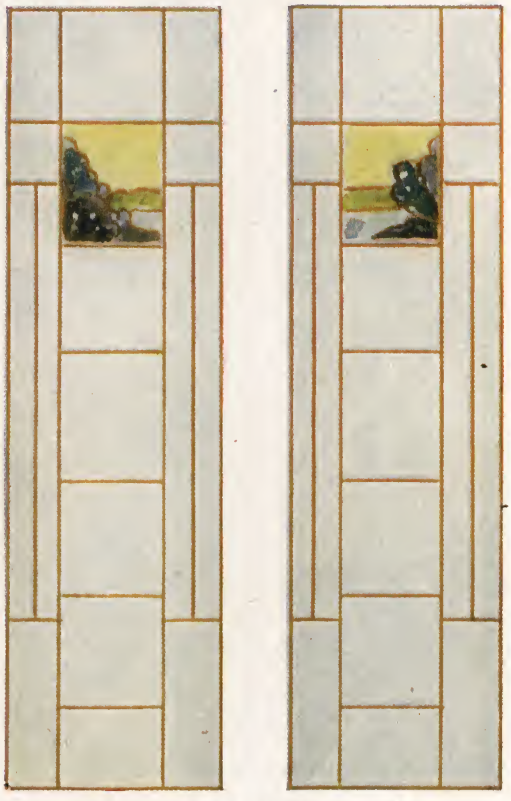
M-3026



A M-3027 B



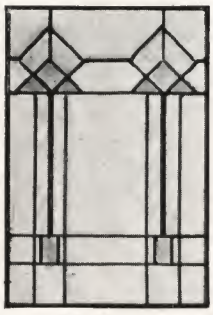
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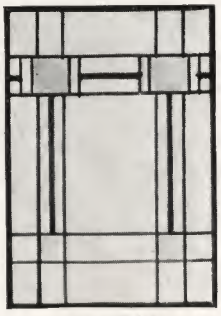
A M-3029 B

These Morgan Designs made in all sizes.

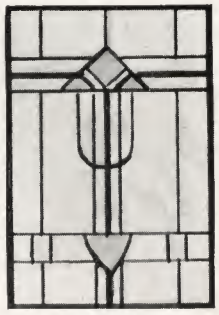
MORGAN ART GLASS



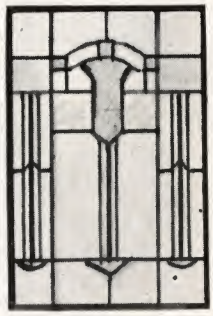
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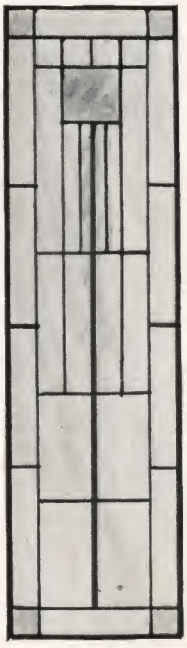
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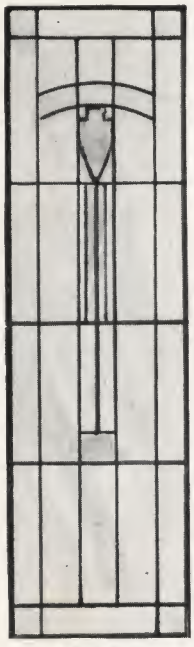
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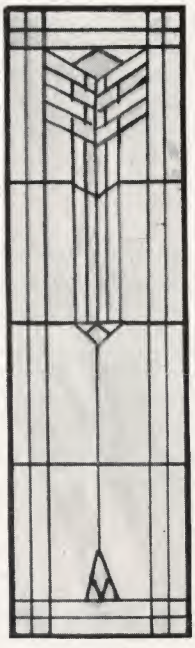
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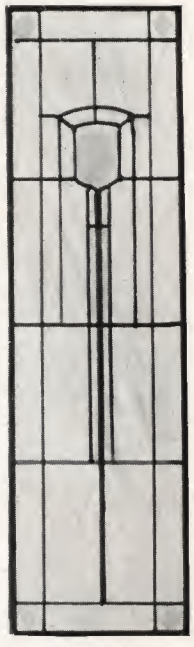
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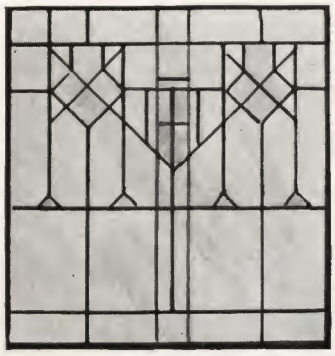
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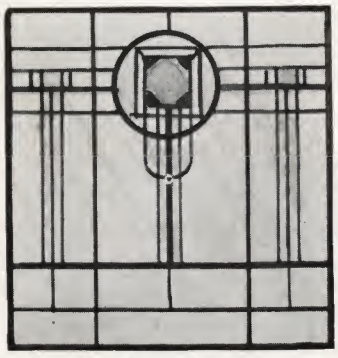
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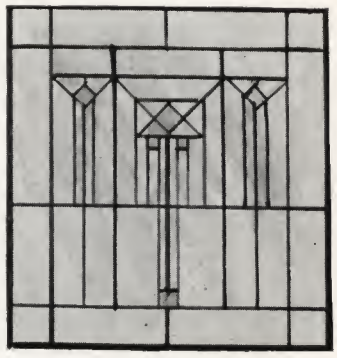
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M-3048

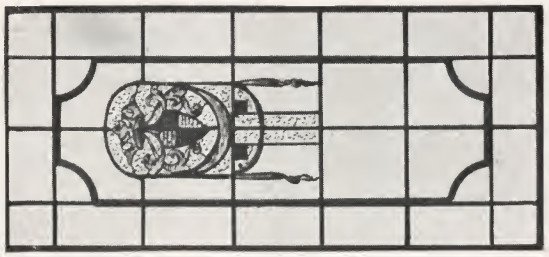


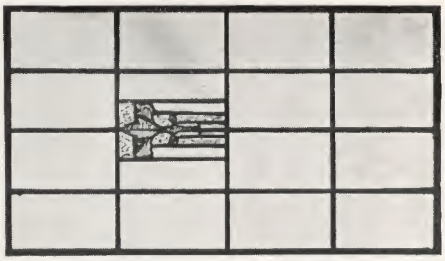
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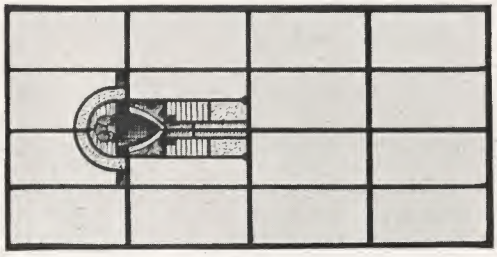


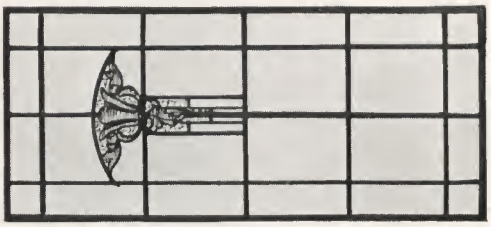
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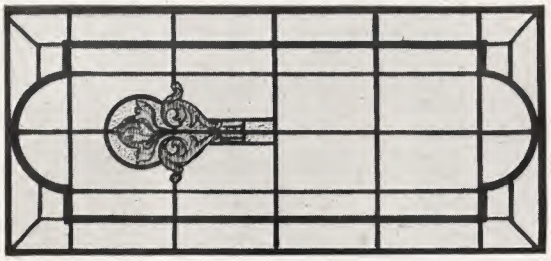
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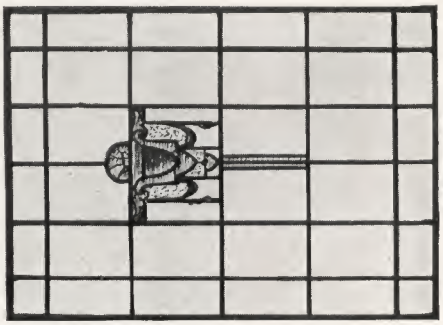

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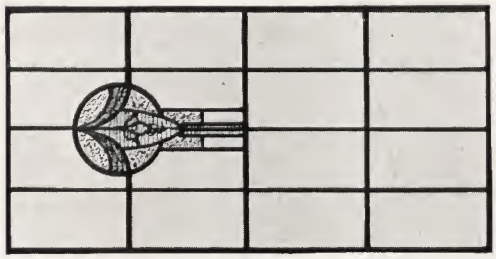

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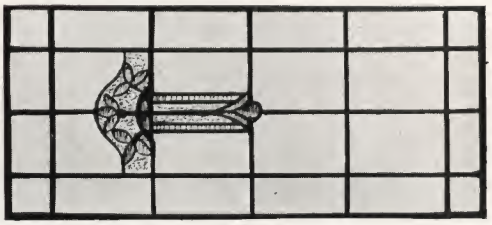

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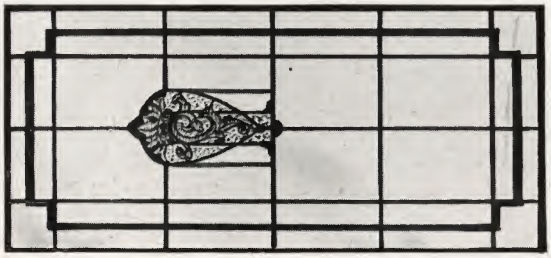

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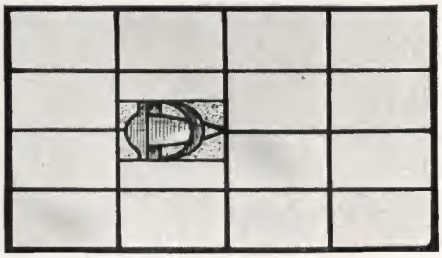

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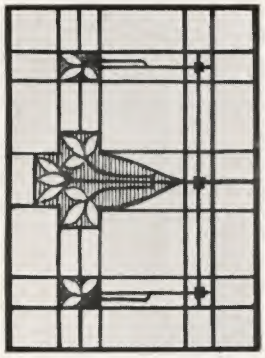

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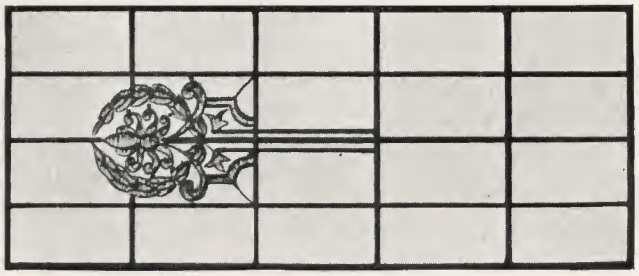

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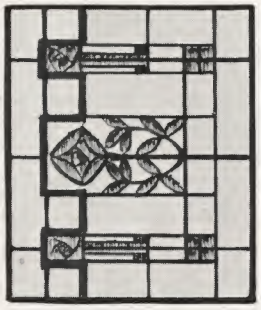
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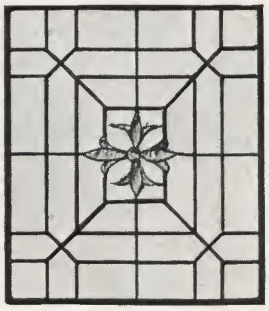
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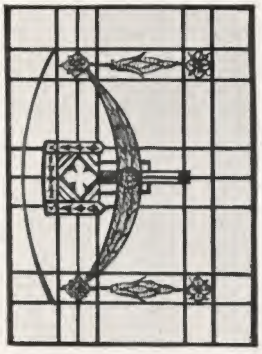
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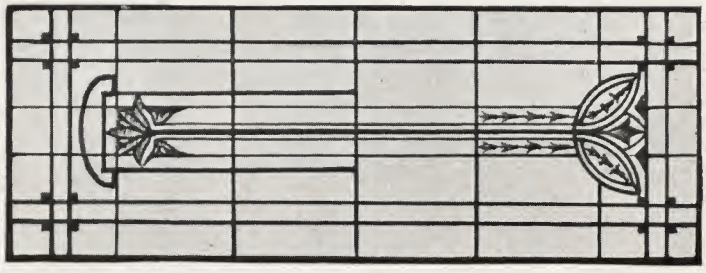
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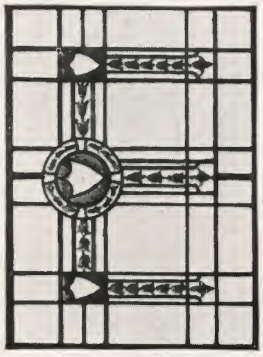
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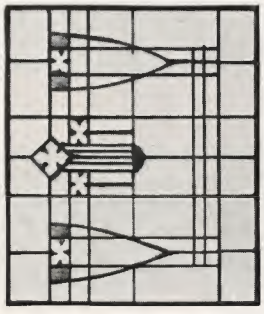
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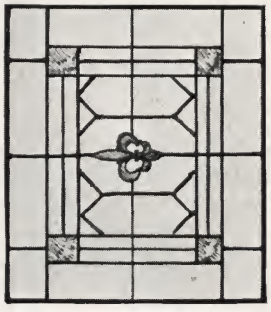
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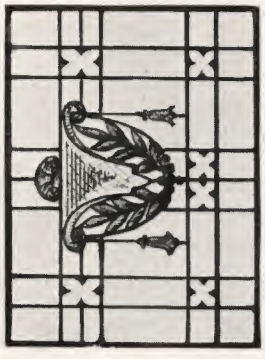
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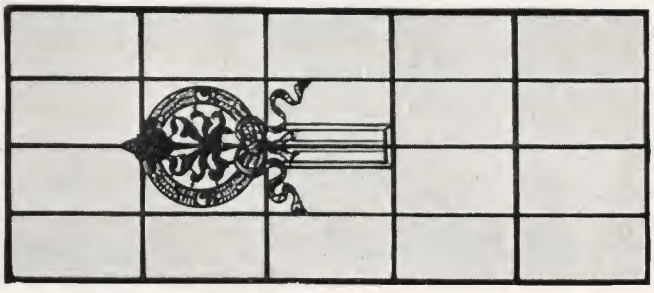
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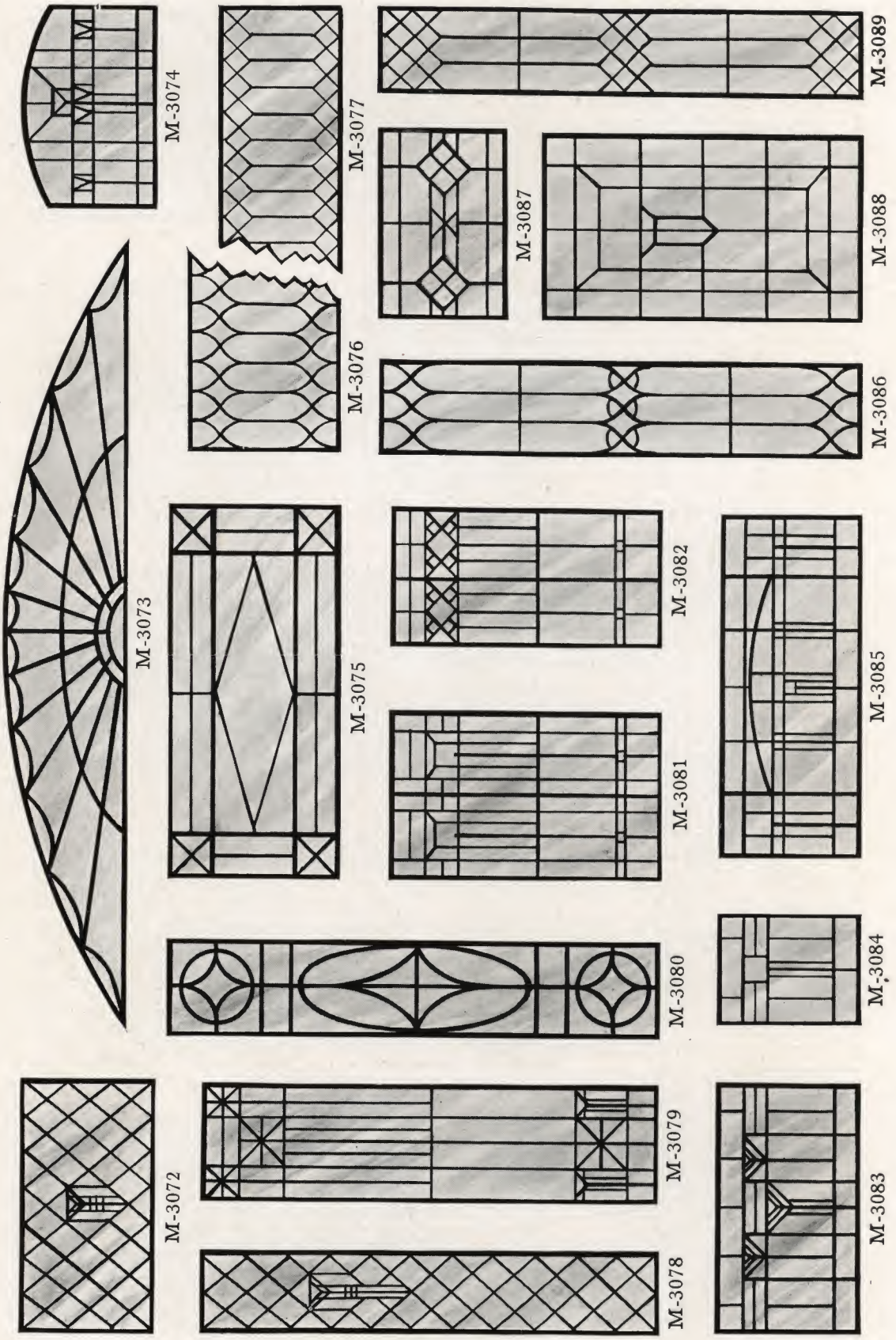
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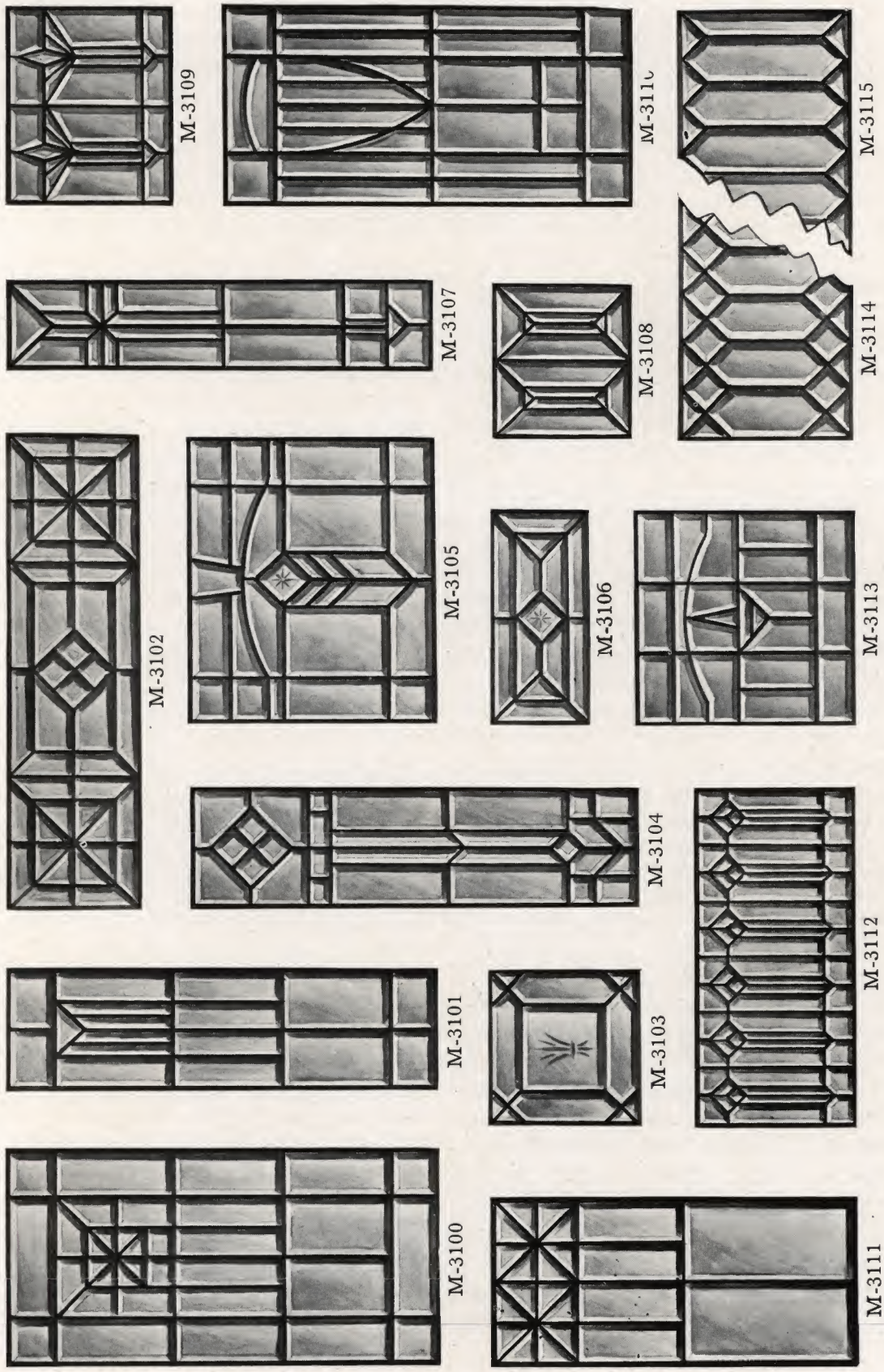
These Morgan Designs made in all sizes.

MORGAN LEADED DOUBLE STRENGTH GLASS



These Morgan Designs made in all sizes.

MORGAN LEADED BEVEL PLATE GLASS



These Morgan Designs made in all sizes.

Home Lighting

Practical Suggestions for Readers of
"Building With Assurance"
By Macbeth-Evans Glass Company,
Pittsburgh, Pa.

IN THE last thirty years great advances have been made in the development of home lighting. Until quite recently the interior decorator was forced to plan the furnishing of a home in accordance with a pre-arranged lighting system, but that time is now past. Today we design our lighting in such a way that it will bring out the beauties which the decorator has so painstakingly planned. A great deal might be said on this subject, but after all it depends upon each individual case what the deciding factors will be. The best we can hope for is to lay down a few simple rules, or suggest ideas which might be helpful in planning the average requirement.

Home lighting differs from commercial lighting in the same degree that a blueprint is the opposite extreme from an artistic painting. In our commercial work, the main consideration is efficiency. It must be admitted, however, that efficiency is also an important factor in home illumination, but it must not be the guiding rule altogether. Strange to say, illumination in the home is the most subtle thing the interior decorator has to deal with. Everyone entering the house comes under the influence of the lighting and this influence is keenly felt. The same person might walk into the same home at two different times. One time the impression of warmth and friendliness and cordiality would be given—while under different conditions of illumination coldness would be experienced, creating an unwelcome sensation. For this reason, every source of light in a home should, in the true sense of the word, make it a home and not merely a residing place.

The most general rule that may be stated is to avoid glare. All of us have been exposed, not infrequently, to high candle-powered lights unprotected by diffusing globes, balls, shades or reflectors. To some of us the thought comes that this condition is not only wasteful and unornamental, but produces restlessness, irritability and lack of ease. Therefore, we can say at the very beginning, never permit an installation which allows the bare filament of a lamp to remain exposed within the line of vision.

In considering home lighting let us start at the entrance. The way in which a porch should be illuminated does not seem to be of importance, but when one considers that such a little thing makes the first impression, we should give it second thought. Leaded glass of a highly diffusing quality, used in conjunction with an incandescent lamp of low power, is best adapted for such service. In the case of porches used constantly during the spring and summer months by the family, additional lighting is often necessary for reading. Therefore, sockets for reading lamps may be conveniently placed and should be considered in the original design. As we enter the hall or reception room, the light given out by the installed unit should give a low intensity, between one-half and one foot-candle. Urns of this construction containing whatever design suits the fancy of the decorator, hung not lower than thirty inches from the ceiling by chains, form excellent indirect lighting units. The impression given is of warmth and hospitality from the very first.

In the library a centrally located indirect bowl, rather shallow so as to give an even distribution of light for avoiding objectionable shadows, used in conjunction with wall brackets and one or two easily adapted table lamps, will

be a helpful suggestion. The intensity should not be less than three foot-candles on the reading plane. The ceiling should be light but not white, and the same color run down on the side wall not lower than two feet. The illuminated circle on the ceiling from the indirect unit mentioned should preferably spread rather near the cornice but not extend to any portion of the side wall. Below this light two-foot area, any color of paper, or paint, may be used. Those of a lighter hue are recommended. In such an installation we see that no light source of great luminosity is within the line of vision, yet ample illumination is secured throughout the entire reading plane to prevent undue eye strain.

In the den the great field for the designer or illuminator opens up. Many psychological experiments have been tried on men who enjoy smoking, and it has been found through these investigations that unless one can plainly see the smoke the pleasure of smoking is marred. For this reason dark walls are suggested. Portable lamps may be used to great advantage, and central indirect units, which will be turned off more of the time than on, will serve for special occasions.

In the living room one would naturally be expected to spend most of the evening hours. Because of this it is of paramount importance that the lighting should be essentially right. The greatest evil possible in such an installation would be the maintenance of a light hung so low from the ceiling as to be constantly within the line of vision, or that a bare lamp filament remains exposed without the protection of some sort of diffusing glass. Upon entering a room where these causes are present, one is strongly conscious of an uneasiness, but very few realize just exactly what the evil really is. A few minutes after one enters, one is less acutely sensitive to the inconvenience caused, but nevertheless the physical effects are present during the entire stay, in as great a degree as during the first few minutes. The living room should be essentially homelike. It affords the interior decorator opportunities for multitudes of designs.

The results may be accomplished in any number of ways. In living rooms which are long and narrow with medium height ceilings, it is well to install two semi-indirect bowls. In such a case, this room could be used to serve a dual purpose. It can be a living room at one end and a library at the other. But where the room is small or more nearly square than extremely oblong, a central semi-indirect lighting unit, hung not less than eight feet from the floor, is very practicable. In the living room, as in all other rooms of the home, it is important that we should not forget to include baseboard outlets to which portable lamps may be attached. Well designed wall brackets often create the desired atmosphere.

Before we talk about the kind of light best adapted for dining room service, let us first trace back a bit to find out something about ourselves. Primitive man in all stages of his existence reveled in the celebration of his victories both of war and of hunt by an extended ceremony around the campfire. The red glow of its embers seemed to stimulate his soul and give him the rest at the completion of his task that he had longed for. Try as we may, none of us can deny the fact that some of the instincts of primitive man have been handed down to our generation. The low intensities of heat and light still subtly charm us.

How, then, in the light of what we know about ourselves, should we light our dining room to produce the most pleasing atmosphere? This room, of all in the house, should be the most attractive. Meal time is the one hour when the family gathers together—an hour in which everything which is external and harsh and abrupt should be eliminated and elements introduced which soothe and compose the mind. Have you ever been in a dining room lighted by candles? Did you note the result, especially where the diners were in evening dress? The effect is different from anything you ever saw before and the light is low and warm and soft. It flickers impulsively with every gesture. The people's faces are lighted with color that makes them look healthy and robust, and there is a sense of well-being under

such conditions which, were they otherwise, would have just the opposite effect.

In our modern homes it is not always possible to use candle light exclusively in our dining rooms, although it is the ideal way, but we can approximate it in some degree by careful choice of the lighting facilities available. The first thing to avoid is high intensities of light. Gas-filled and tungsten lamps should be resorted to only in extreme cases, while carbon lamps, giving out a light more similar to that of a candle, are best employed. There seems to be a tendency now toward the installation of semi-indirect lighting bowls over the center of the dining room table. If care is used in the selection of such a bowl, its proper placement in relation to ceiling and table, and the character and capacity of the lamp, it should prove fairly satisfactory. But the most pleasing effects may be obtained by the employment of a dining room dome hung so low that its lower edge will be below the eyes of those sitting at the table. A thick sheet of absorbing and diffusing glass, over which some sort of red cloth is placed, may be attached to the under surface of the dome—filtering and selecting the light which comes from the lamps to the table. You will find in such a case that the white table cloth and china will reflect just enough light adequately to illuminate the faces of the diners and this light will not produce objectionable and hideous shadows underneath the eyes and cheeks such as are often produced where a centrally located semi-indirect lighting unit is improperly installed. In connection with the dome, a few candelabra, placed on the mantel or buffet, or suitable wall bracket lights will give everyone the impression that they are the real source of light and the effect spoken of will be produced quite easily.

Generally speaking, the bedroom is the only room in which portable lamps may be used exclusively. The number of these depends of course upon the size of the room. One is usually placed on or near the dressing table, on the writing desk and near the bed when no night reading lamp is supplied. The latter is very convenient as it obviates the necessity for groping about in the dark.

In the bathroom a centrally located enclosing globe fitted near the ceiling is often erroneously installed. Such an installation causes objectionable shadows but if this condition exists it may be remedied by the addition of two wall brackets—one on each side of the mirror over the wash bowl; but the two brackets should always be installed—never one. The objection to having only one is the inconvenience caused by shadows when shaving. In small bathrooms with low ceilings, the most practical light is one placed over the center of the mirror covered by some type of shade or half shell reflecting the light downward on the face of the occupant. In such an installation both sides of one's face are equally illuminated.

In the kitchen, as in other rooms, the mistake is very often made of exposing lamps without reflectors; but in installing a reflector we should be careful to select one which is easily cleaned. Besides the central lighting unit, which should be of such a character as to produce the minimum shadows, a local light should be placed over the sink and drain and another over the stove.

Two lights are generally installed in the basement, one just in front of the furnace and the other over the laundry. It is advantageous to install these in separate circuits to make it possible for them to be controlled from the kitchen as well as from below.

Morgan Standardized Mouldings

EXTERIOR Mouldings manufactured from green or only partially dried lumber will warp, twist and split, and will not take paint satisfactorily. Furthermore, will always be an eyesore and detract from an otherwise well built structure. Interior Mouldings and Trim can mar the appearance of a room or add to the impression made by the furniture. Splendidly designed furniture, well made, will appear only ordinary if the Moulding and Trim are inferior in quality and workmanship. To obtain perfect results insist upon proper Moulding and Trim.

With the Morgan Woodwork Organization the designing and the making of mouldings is a craft—a science.

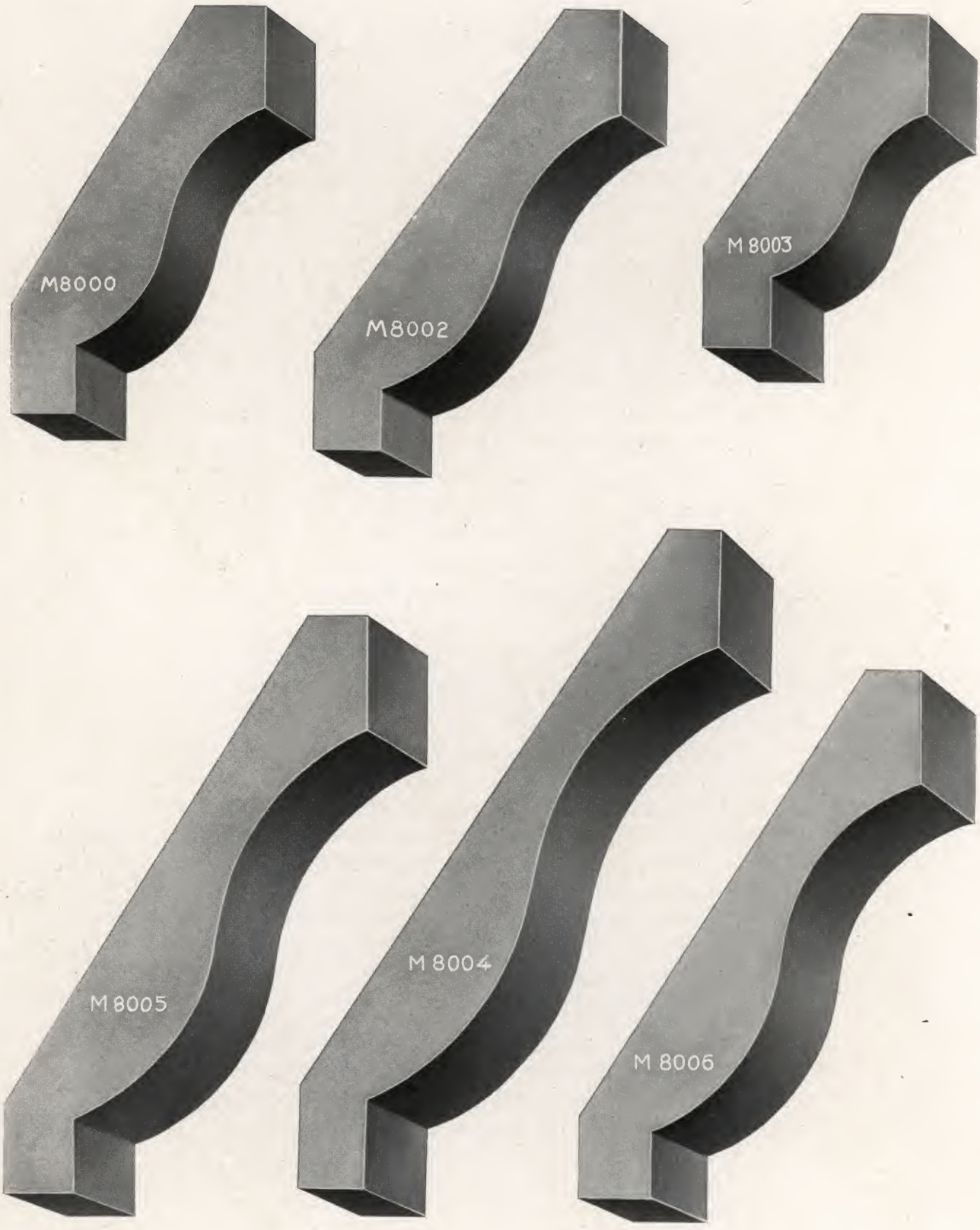
Both exterior and interior mouldings are, by virtue of their beauty and adaptability, of the best mediums for the expression of an architectural motif. In fact, mouldings serve as the frame for the architectural picture and as such they must be designed with the utmost regard for symmetry and grace.

But the artistry which is devoted to the designing of Morgan mouldings is by no means the only reason they enjoy such a widespread use.

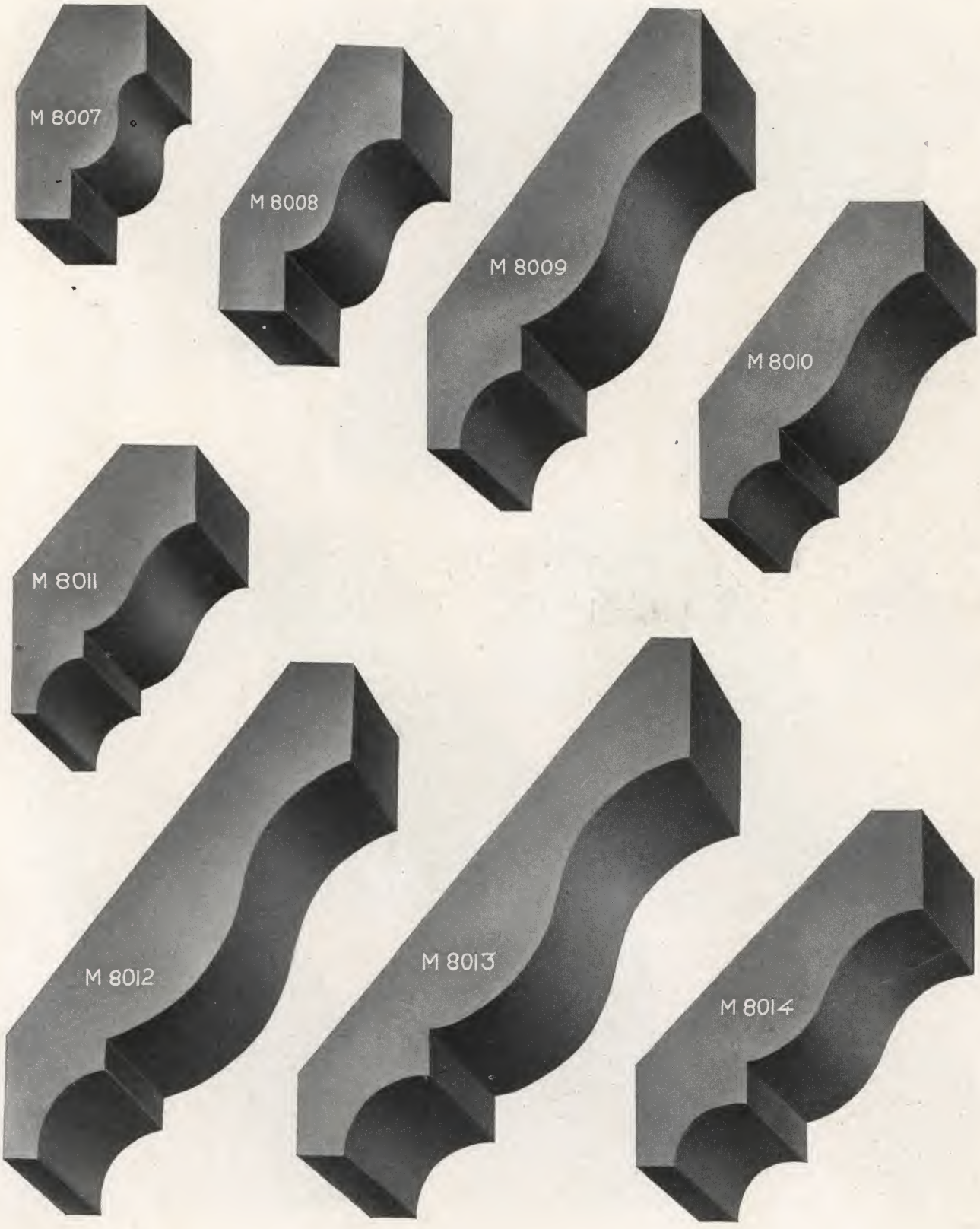
Craftsmanship of the highest order is employed in the making of Morgan mouldings. First, the most painstaking care is taken that the woods used are of good quality and unusually well seasoned to insure weather-resisting durability. Second, the machinery employed in their milling is of the most expensive and most advanced type, anchored to solid foundations so that every foot is manufactured with the greatest precision and smoothness. Third, only thoroughly experienced workmen, highly skilled in the making of mouldings, are employed.

The designs and patterns shown on the following pages comprise what we believe to be the most comprehensive line of mouldings presented to the trade. Among them may be found exactly the proper one for every use.

MORGAN STANDARDIZED MOULDINGS



MORGAN STANDARDIZED MOULDINGS



MORGAN STANDARDIZED MOULDINGS













MORGAN STANDARDIZED MOULDINGS



MORGAN STANDARDIZED MOULDINGS

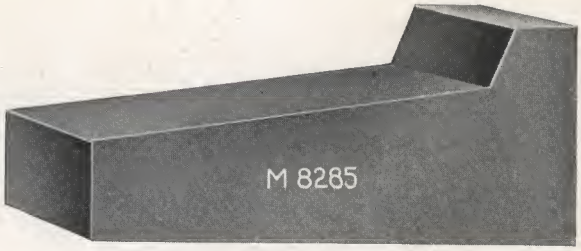


MORGAN STANDARDIZED MOULDINGS





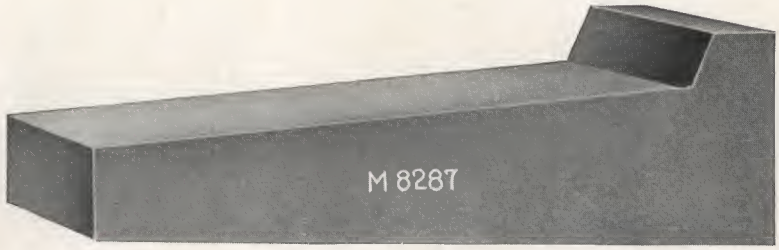








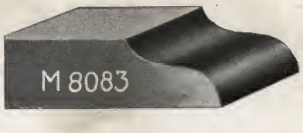




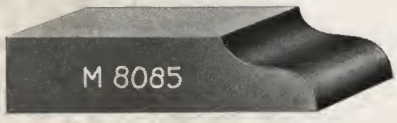


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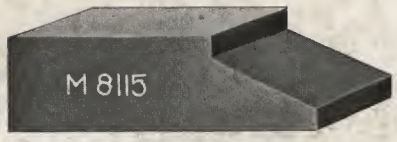








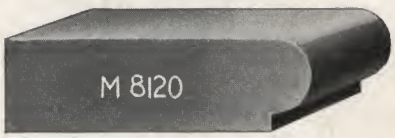






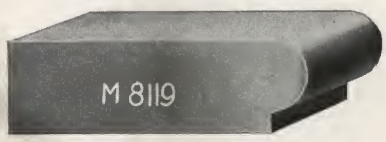




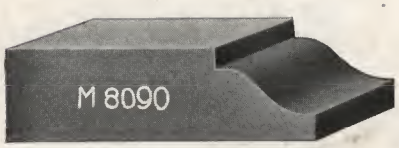














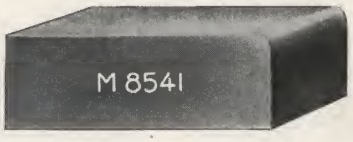






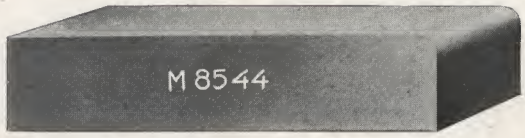
MORGAN STANDARDIZED MOULDINGS



























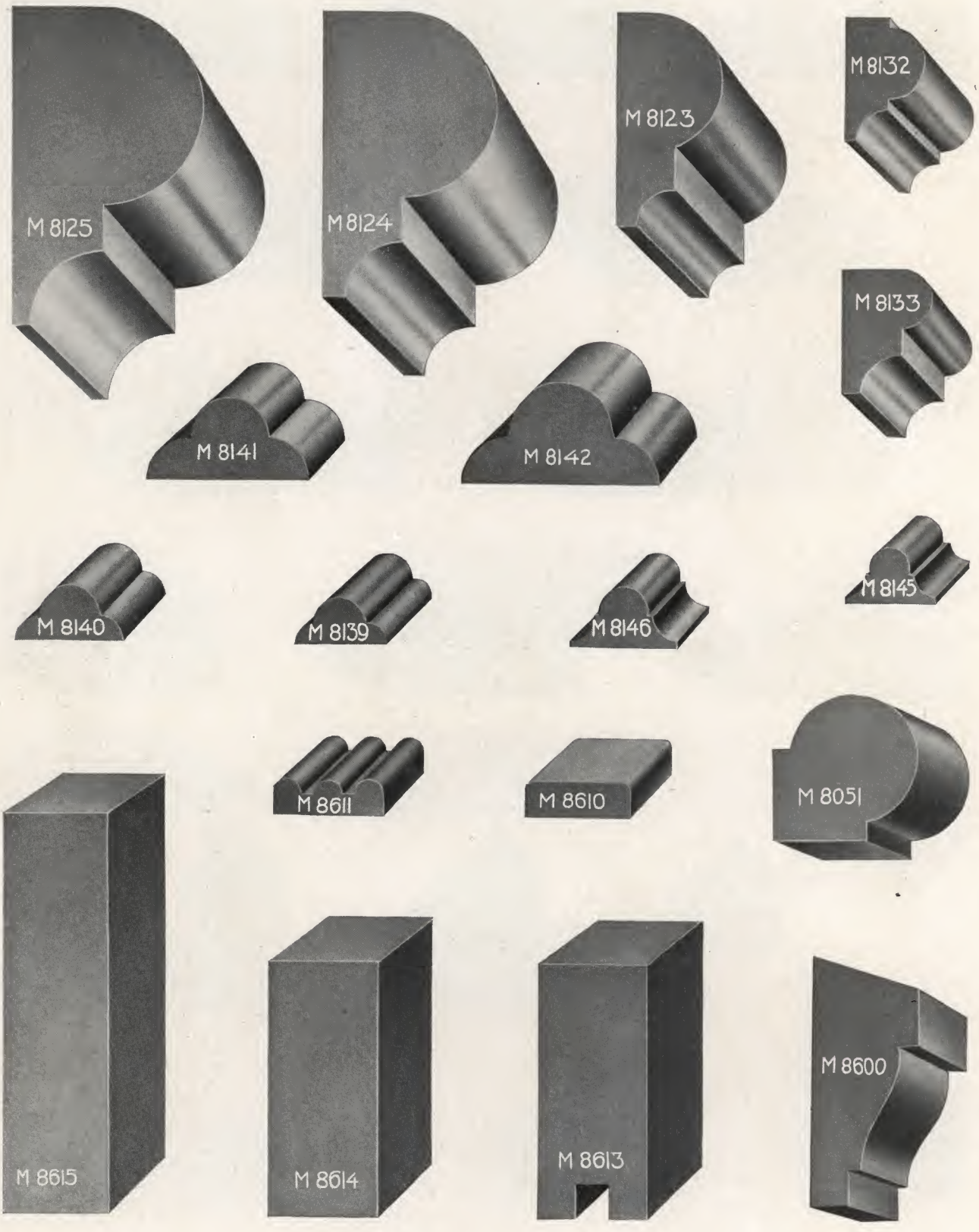




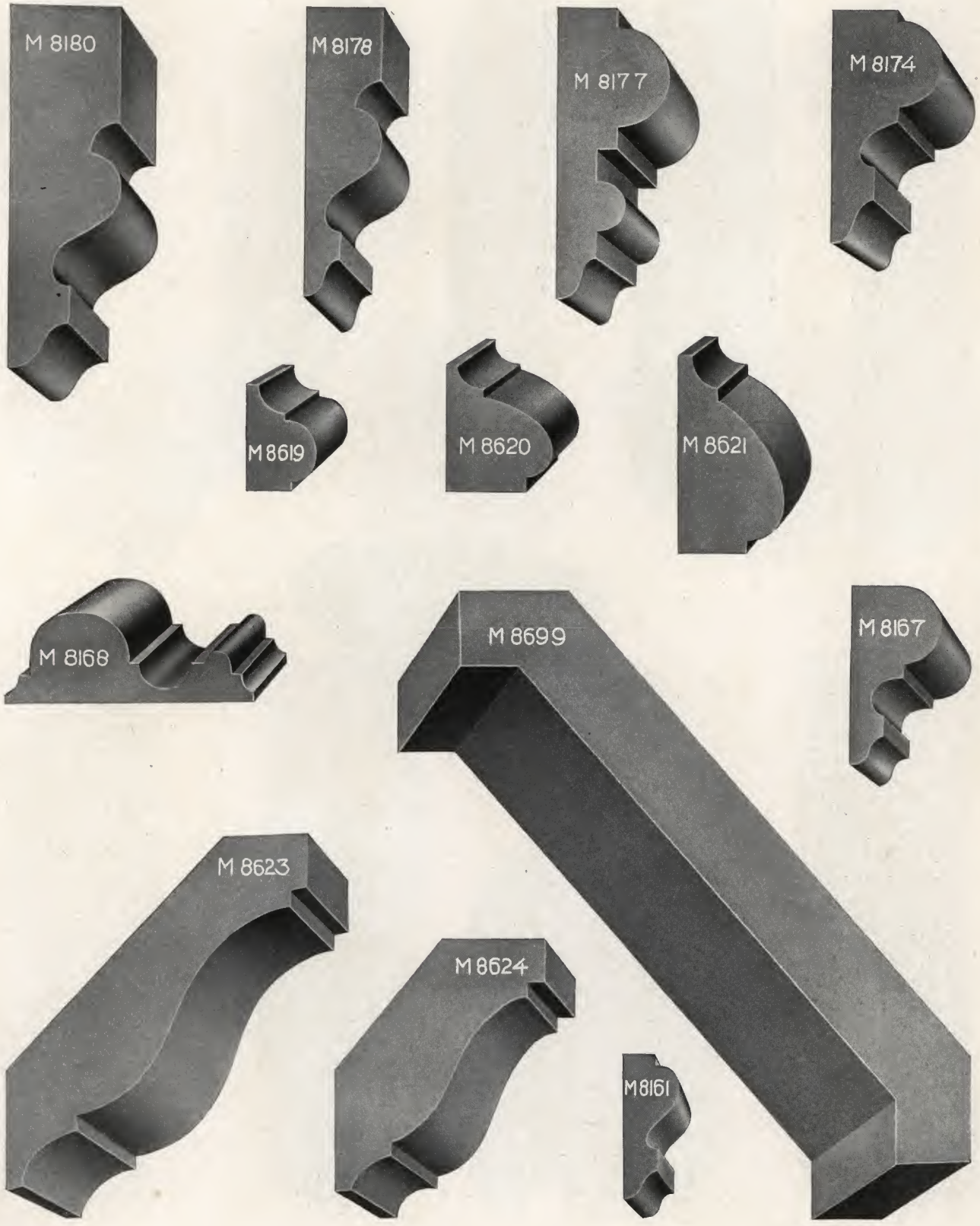




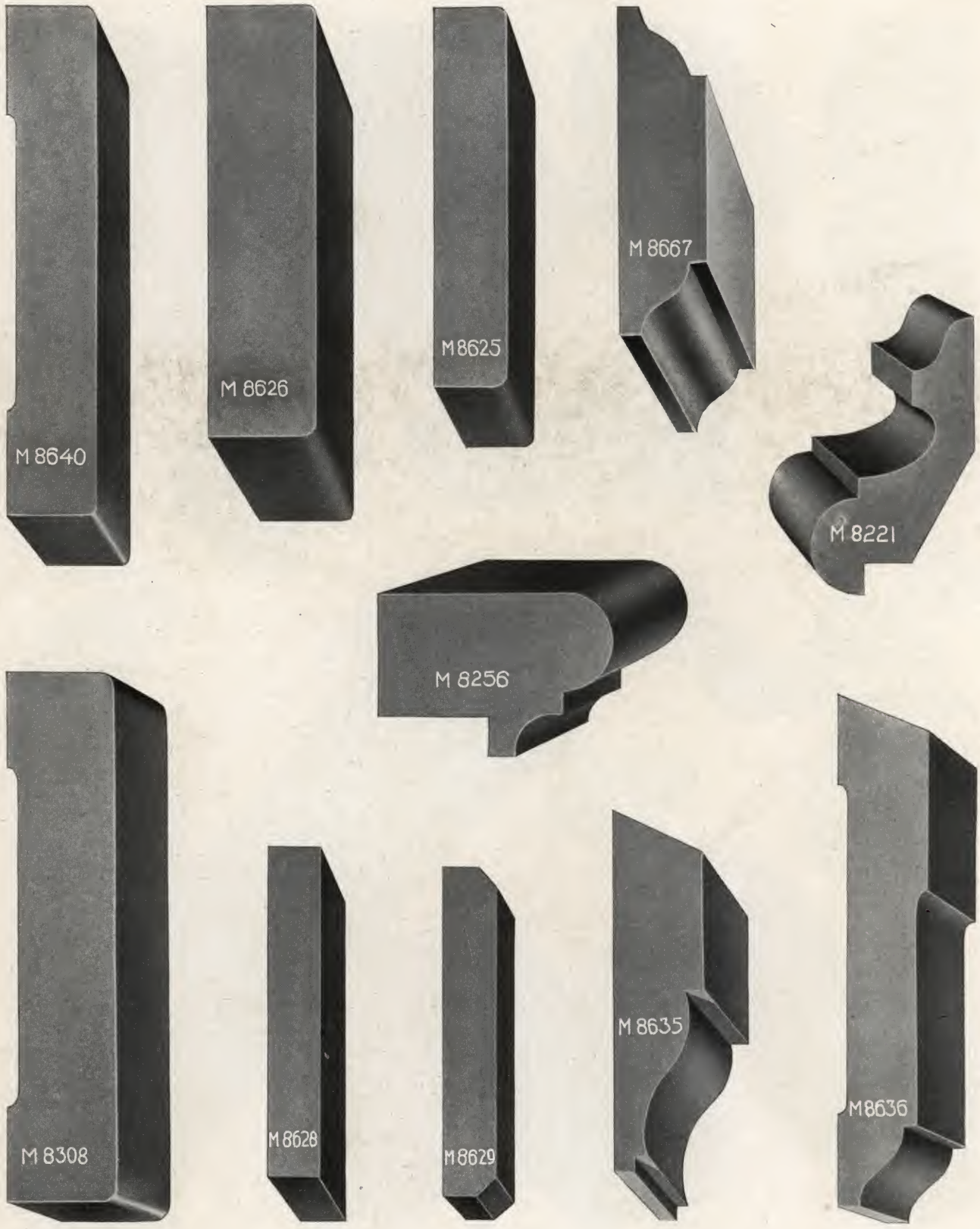
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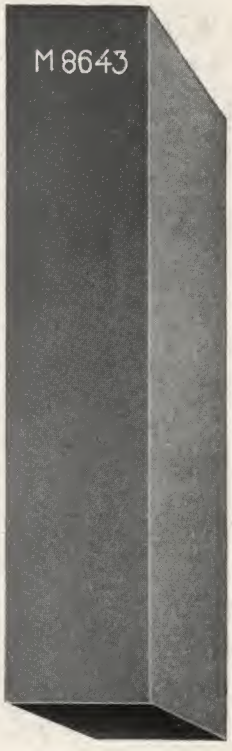




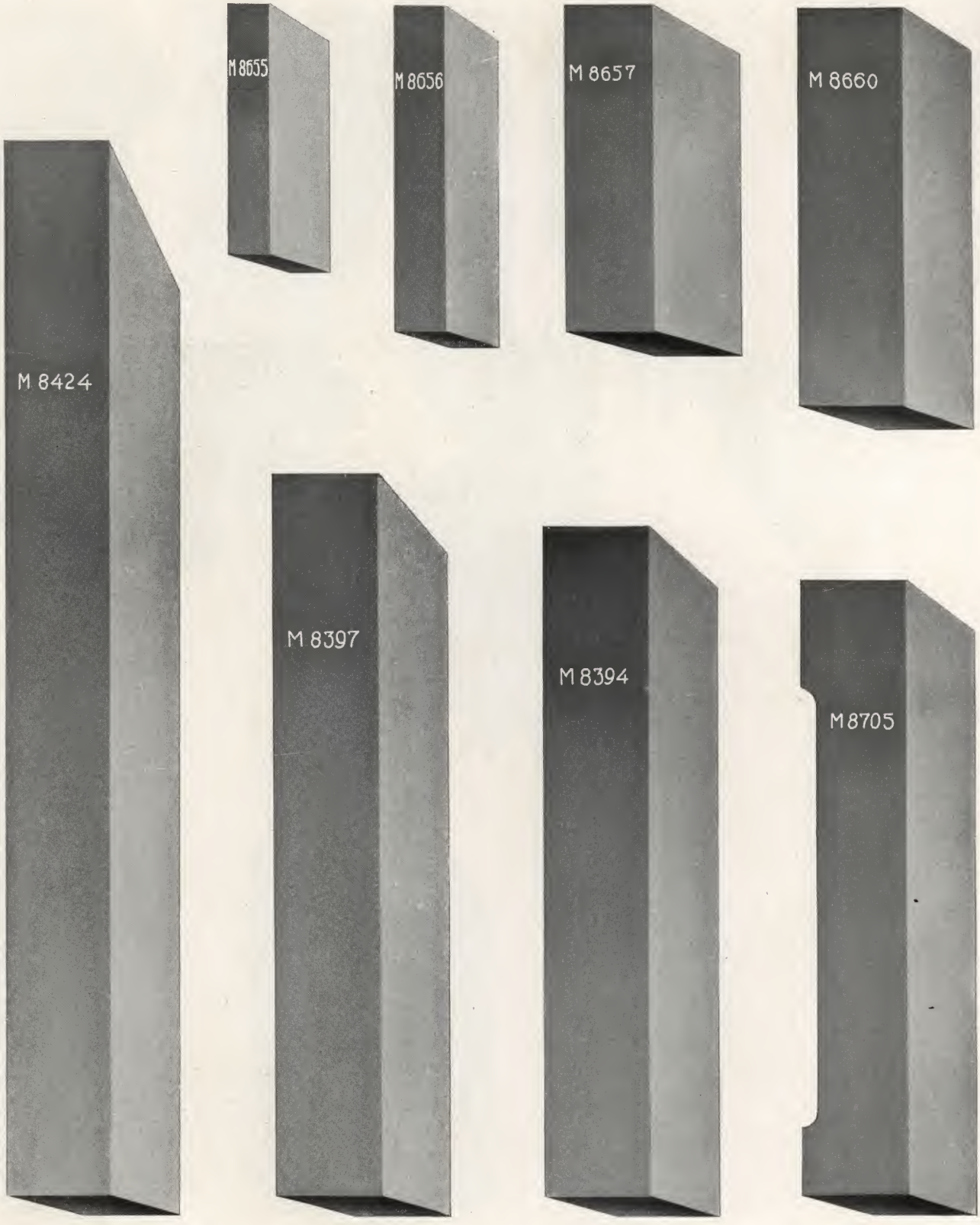








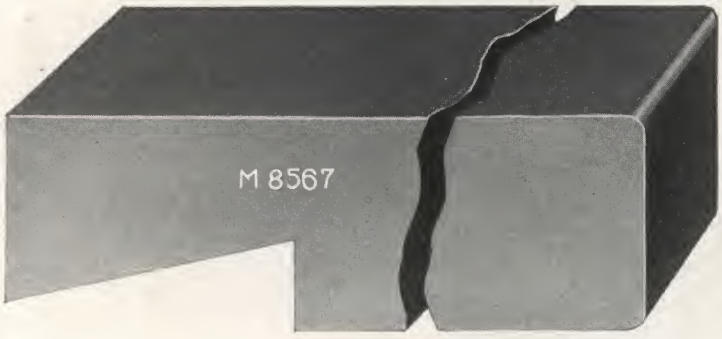
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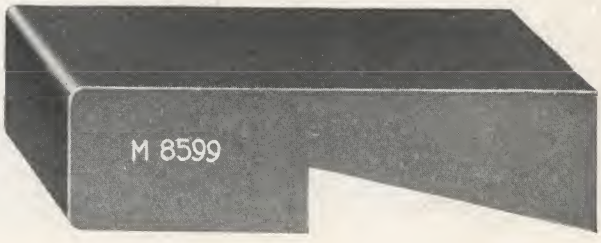


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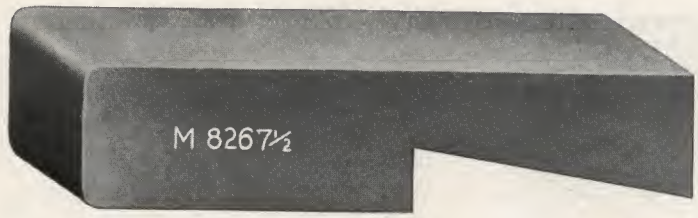


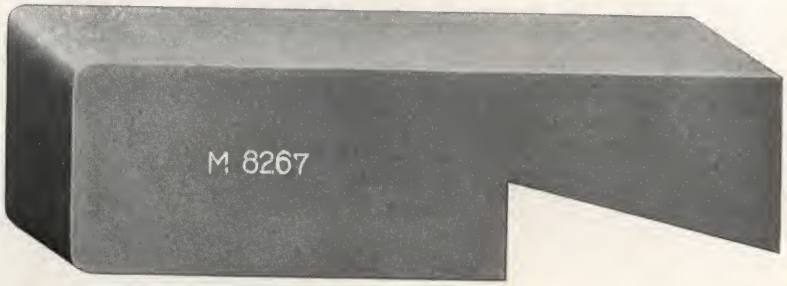


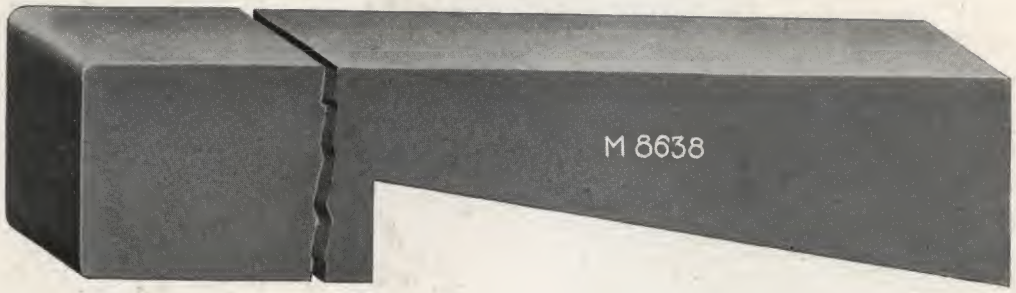


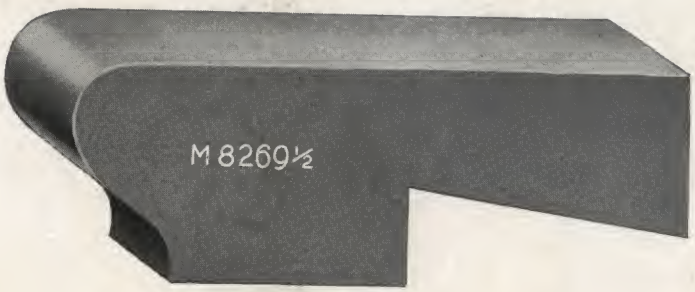


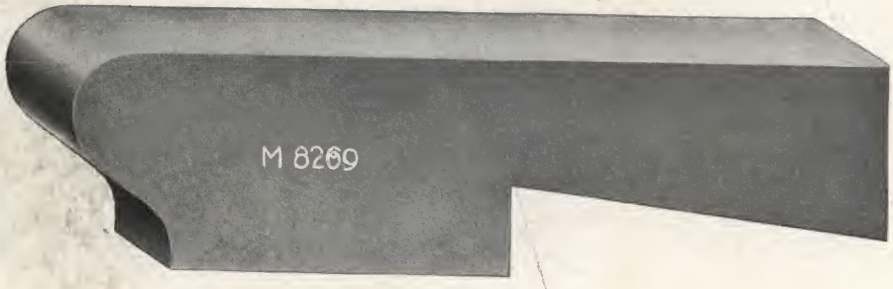
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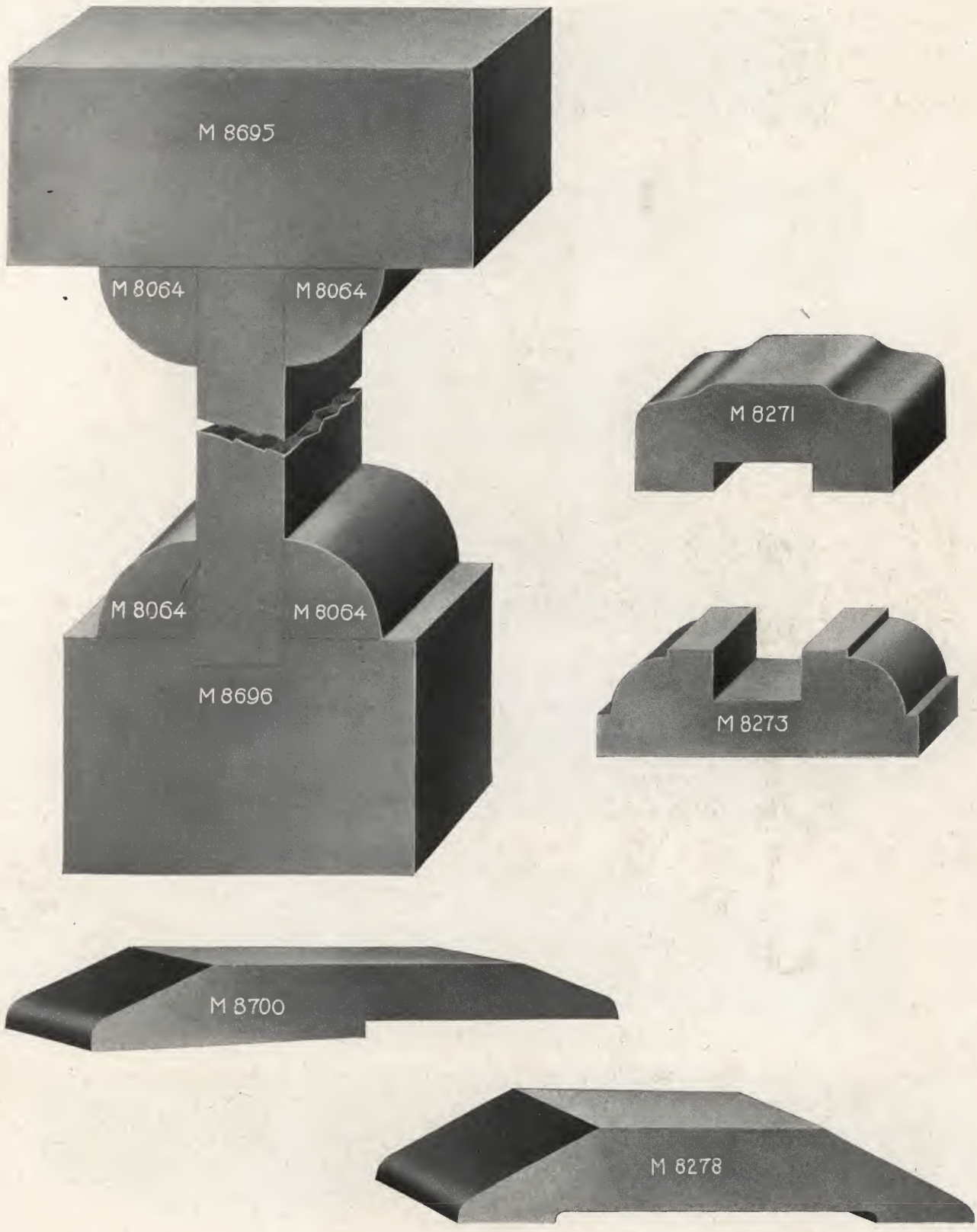




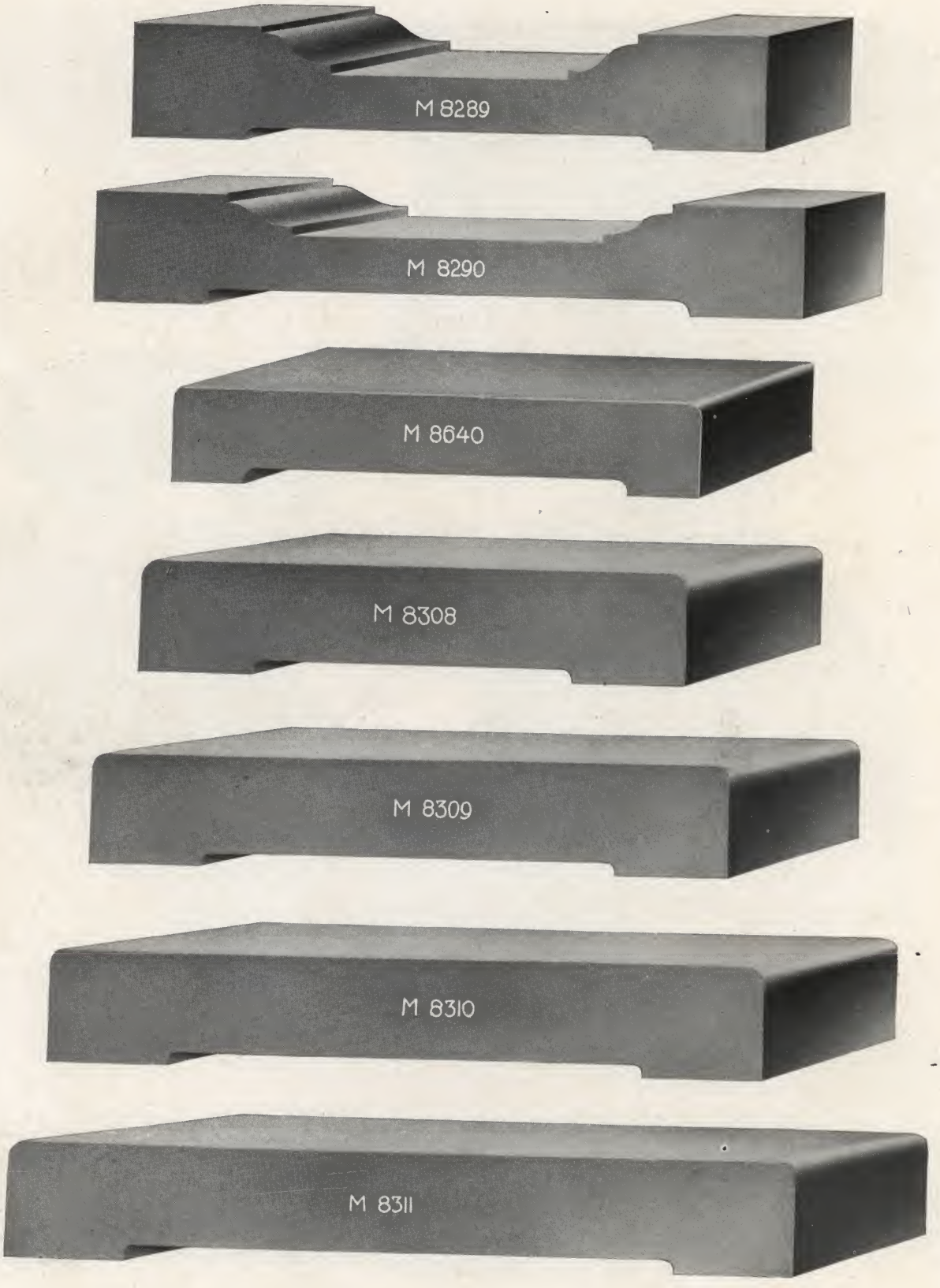




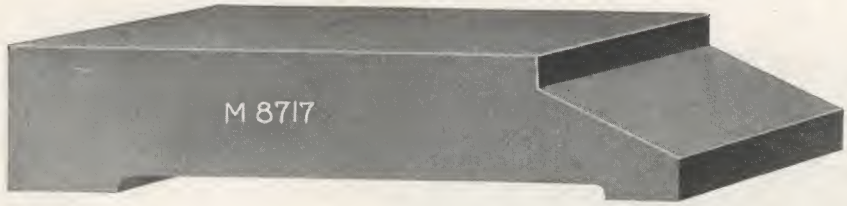
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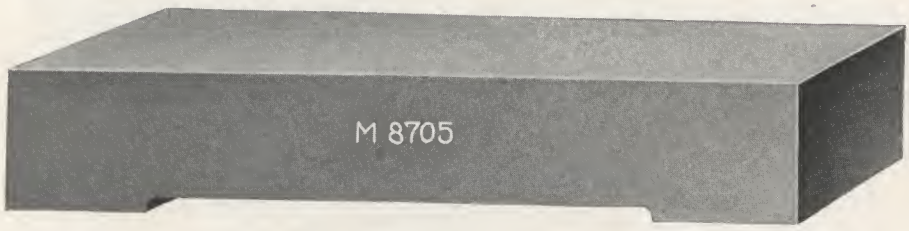


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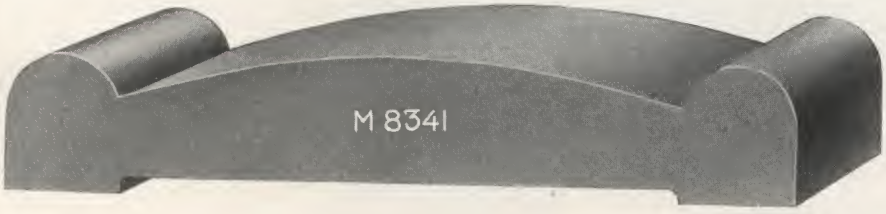
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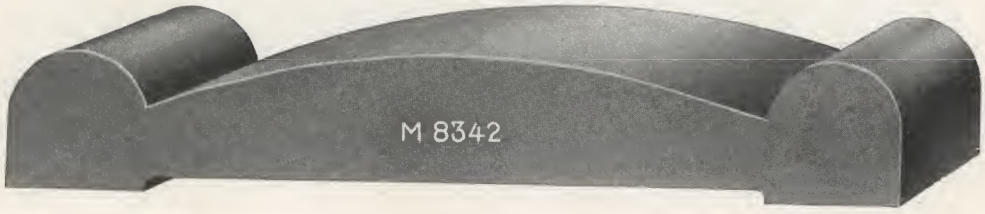










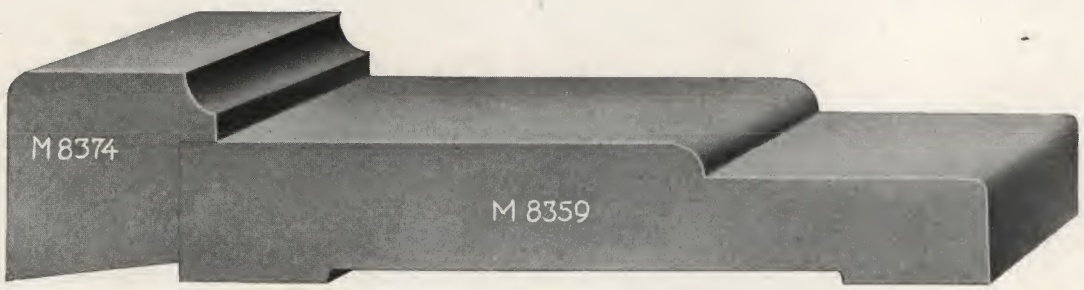


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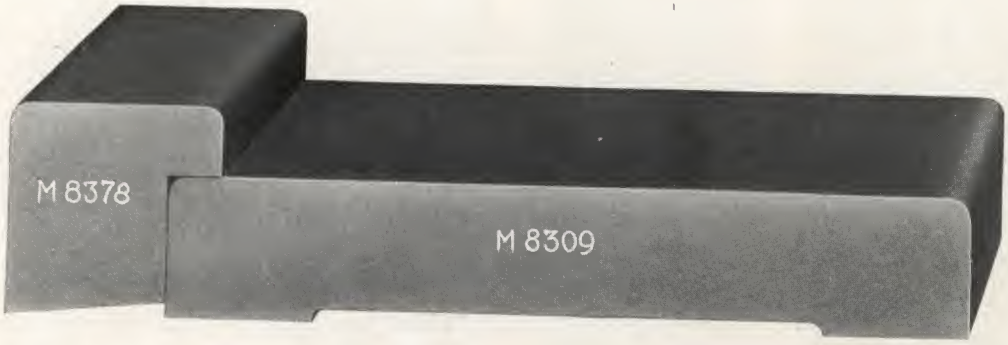




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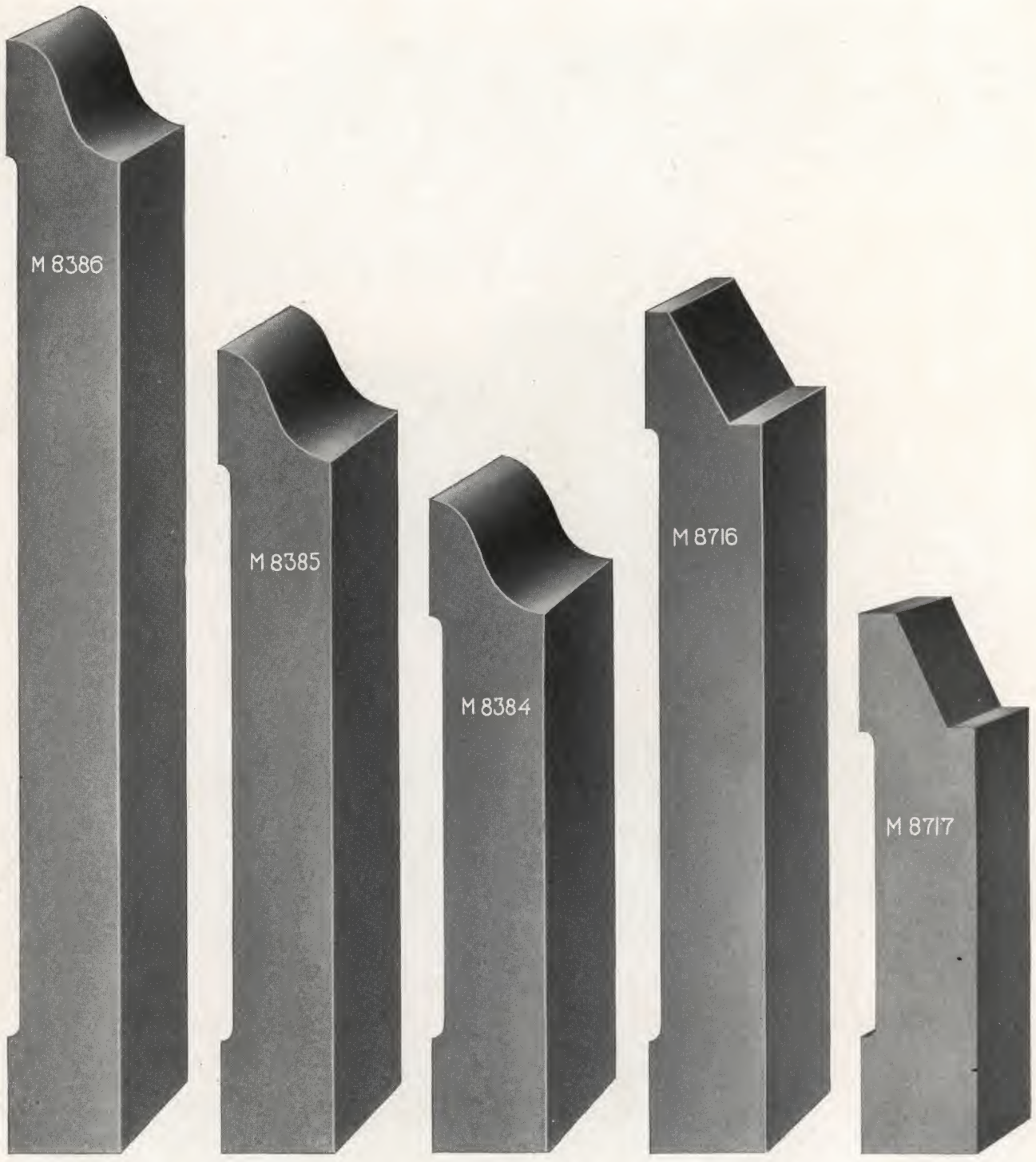




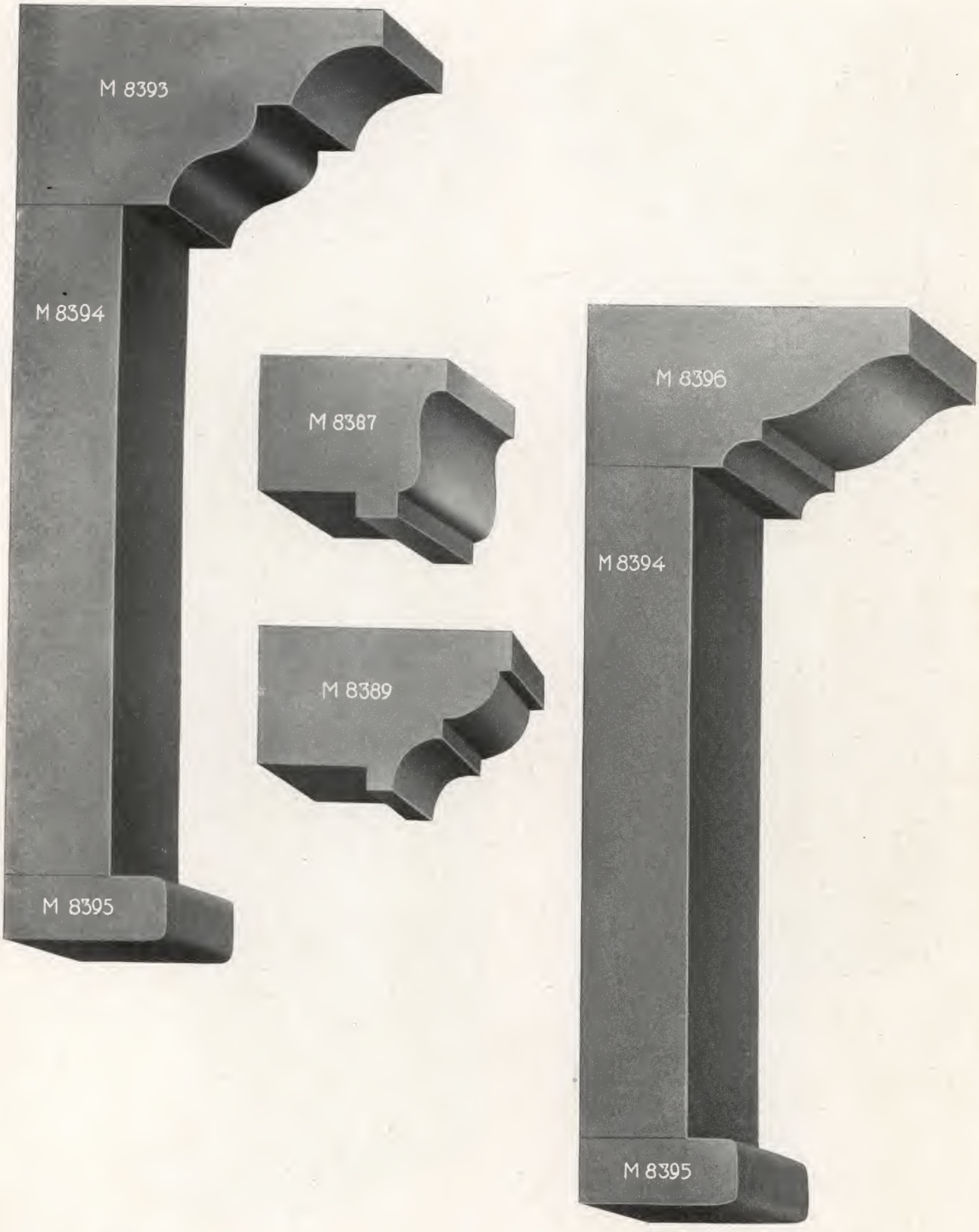




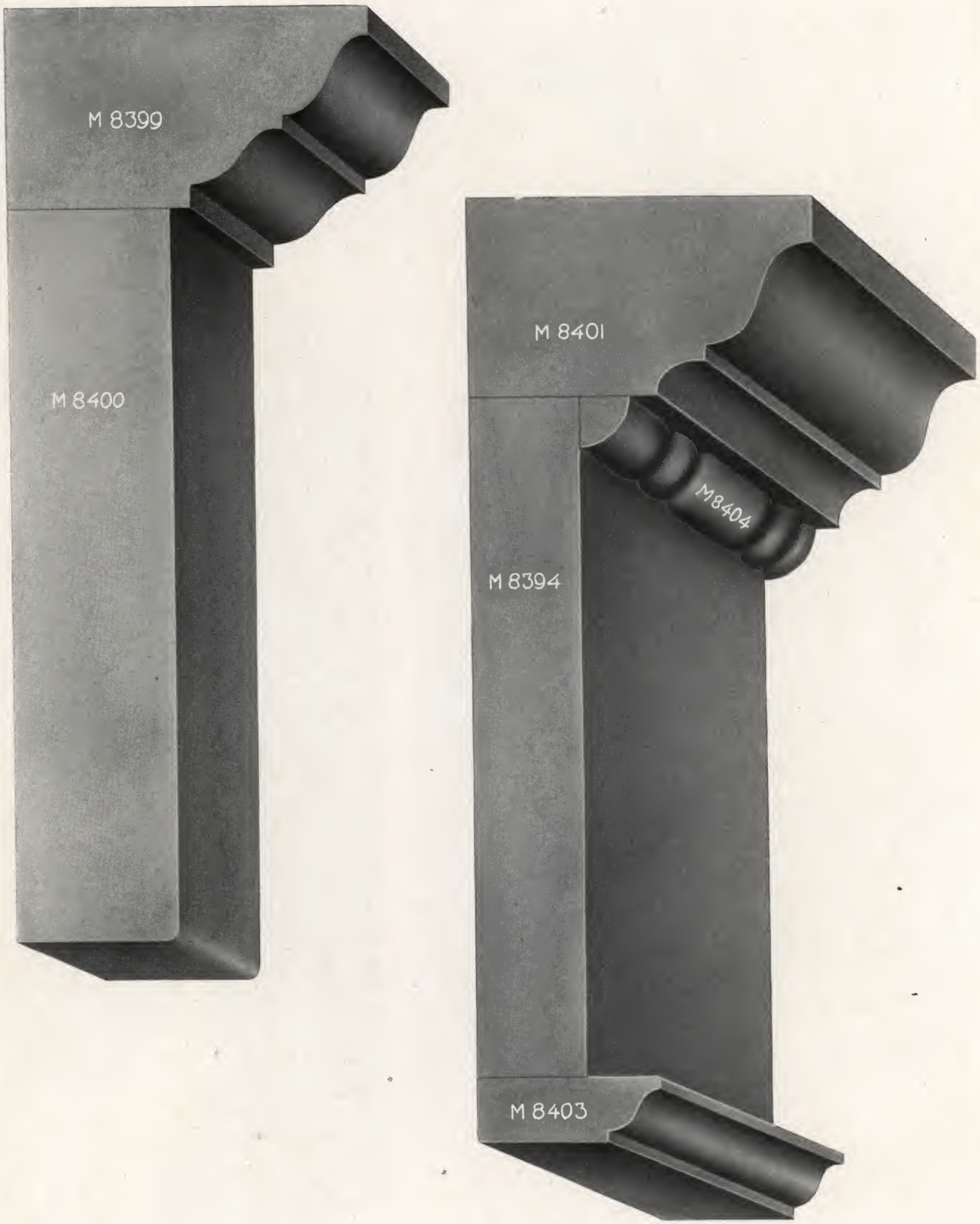
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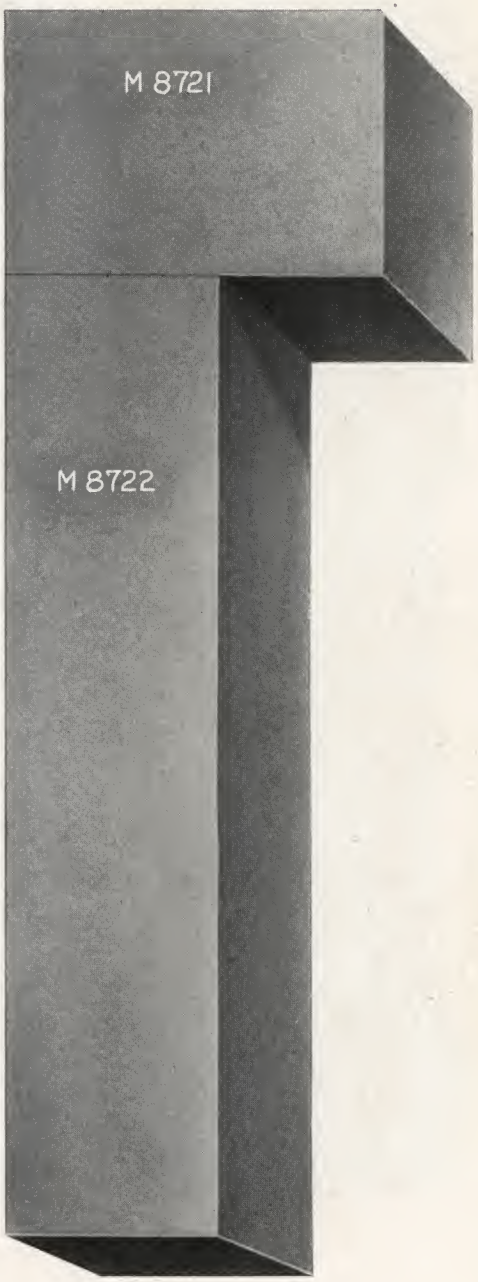


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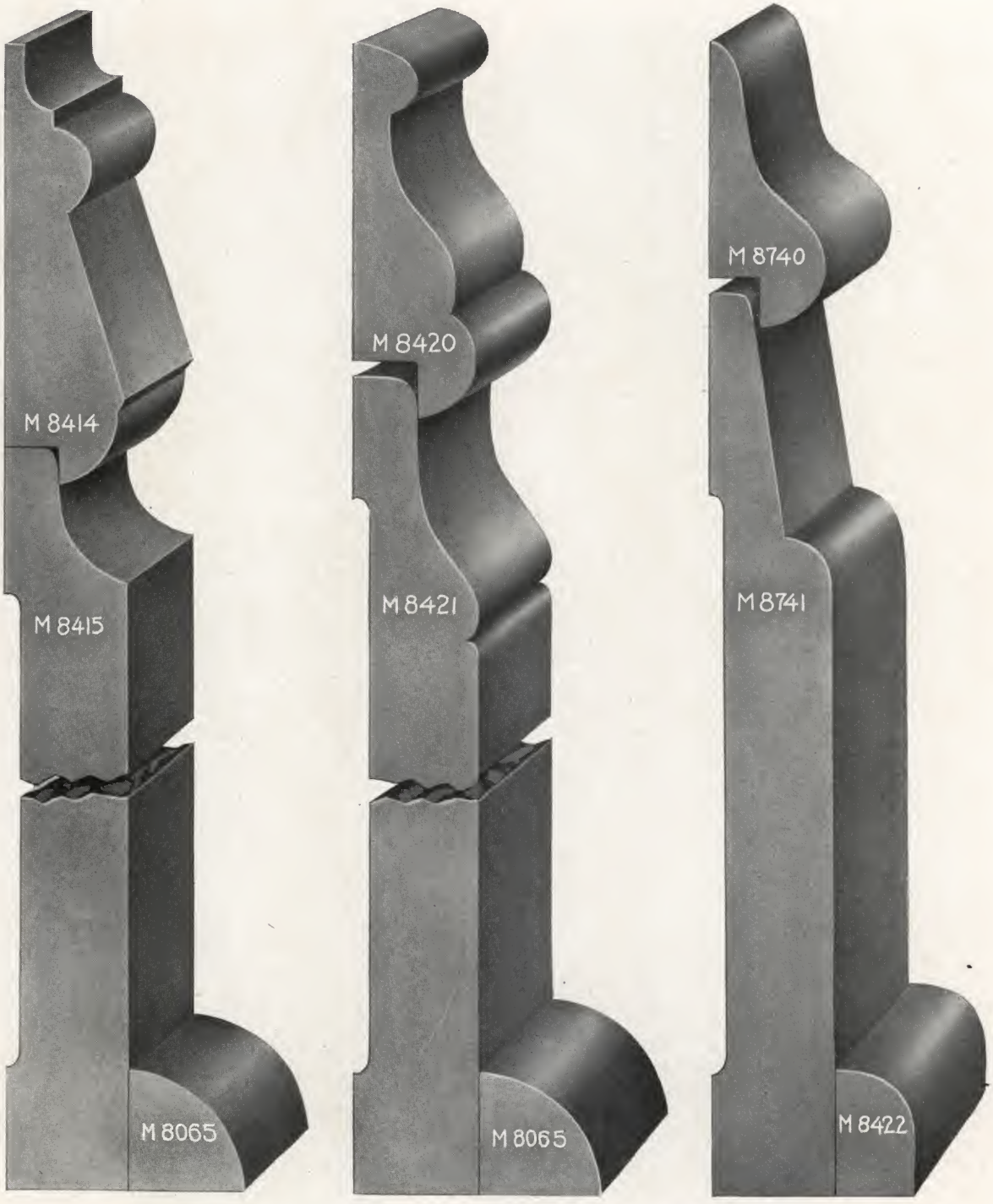


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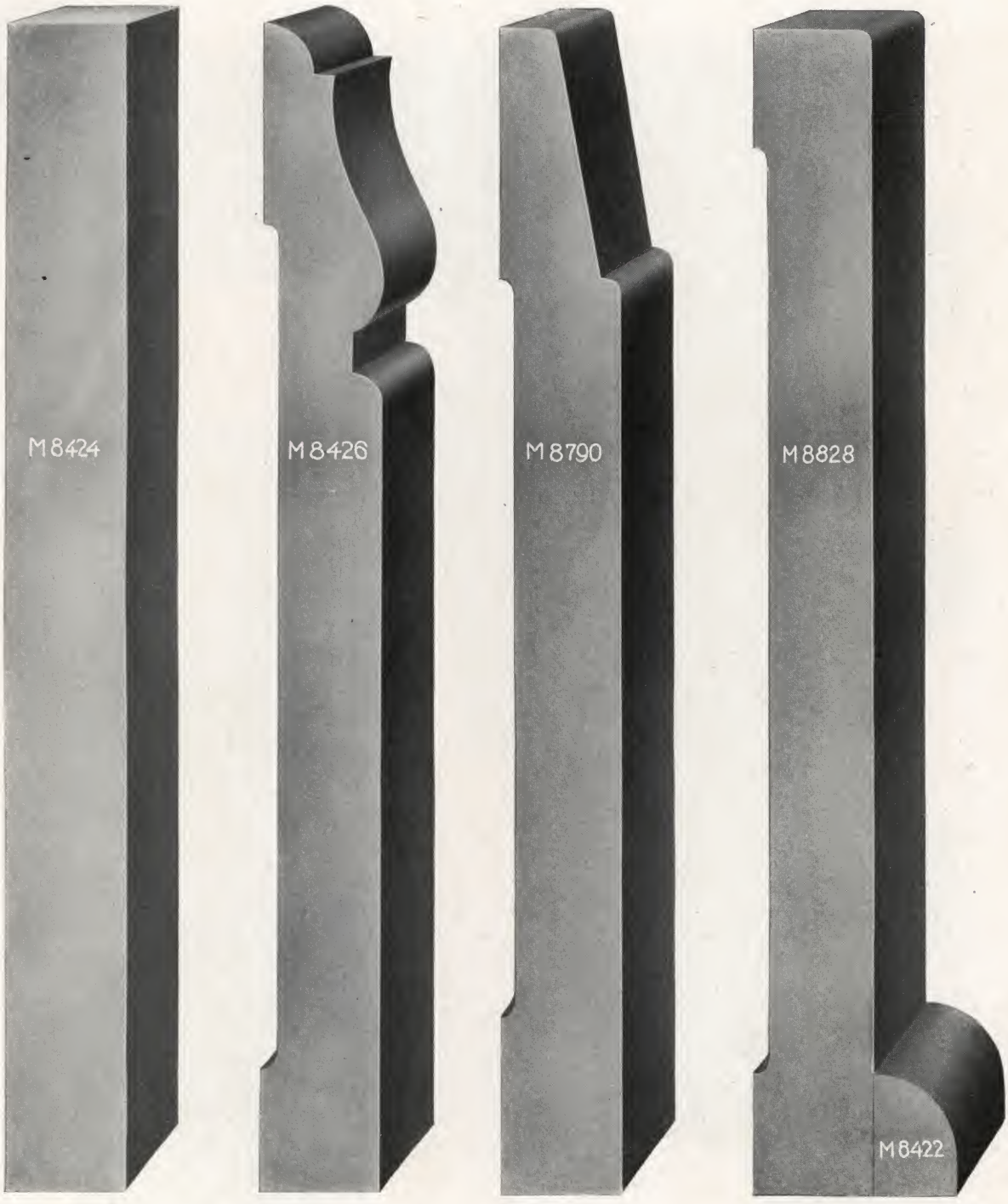




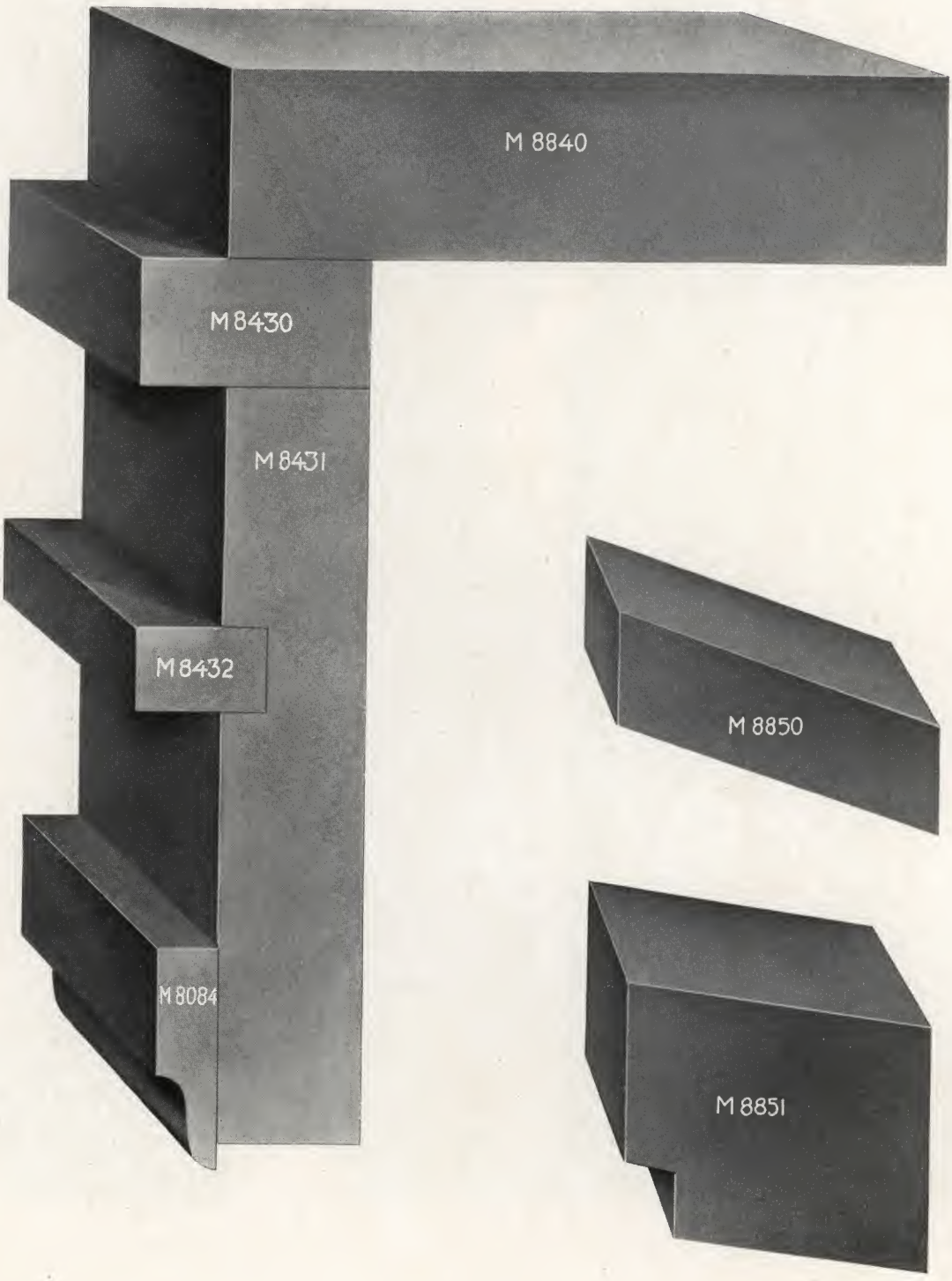
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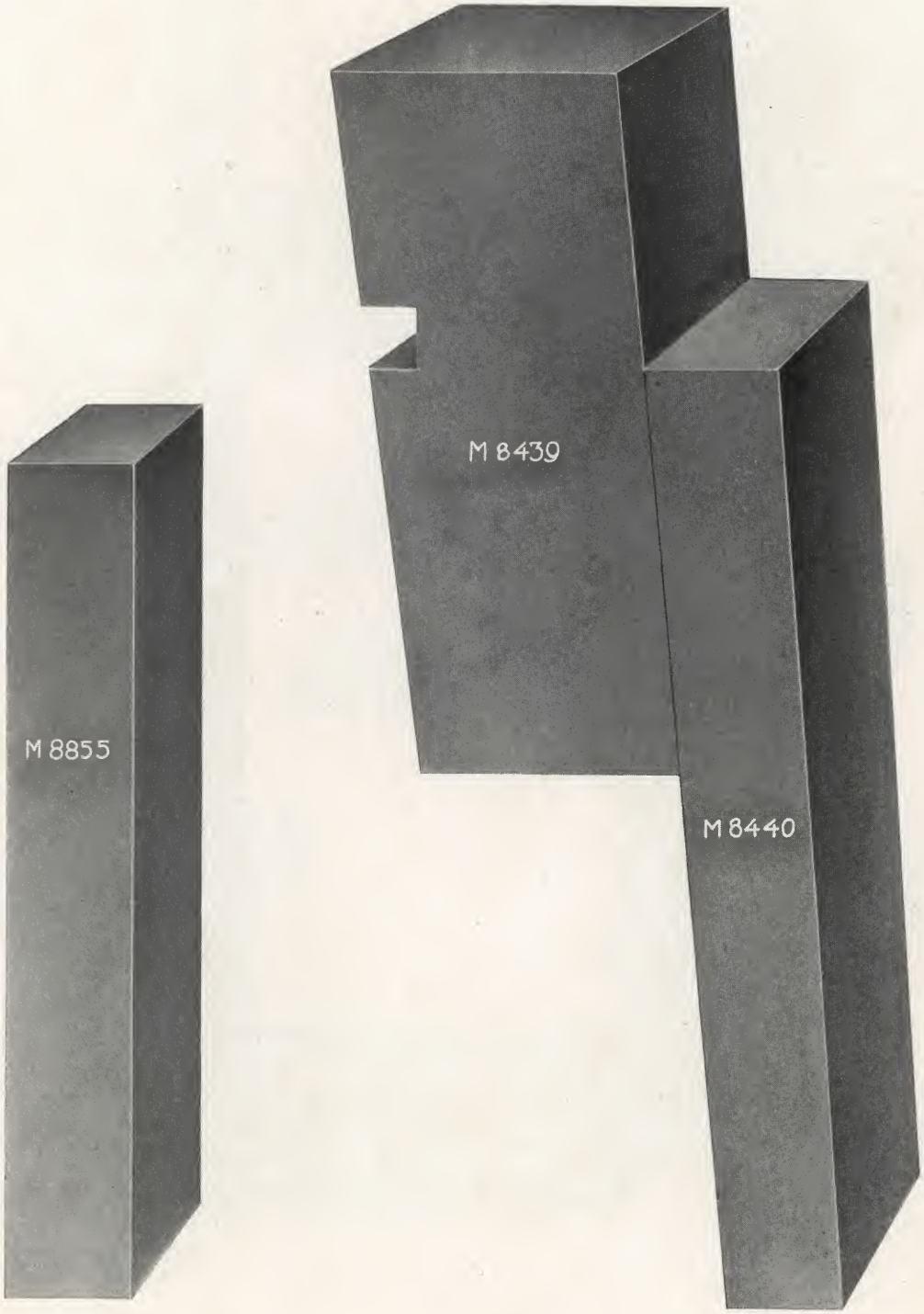
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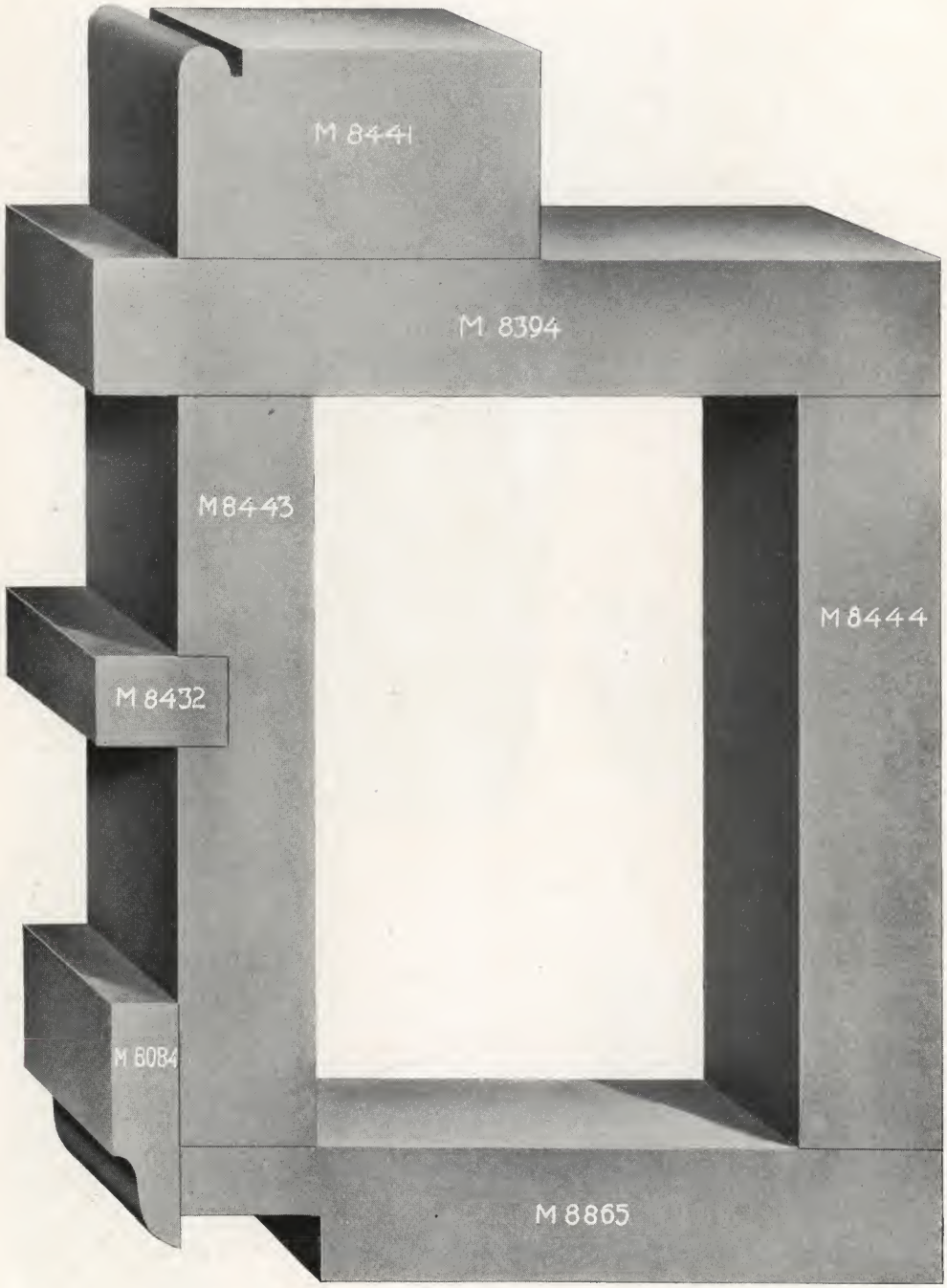
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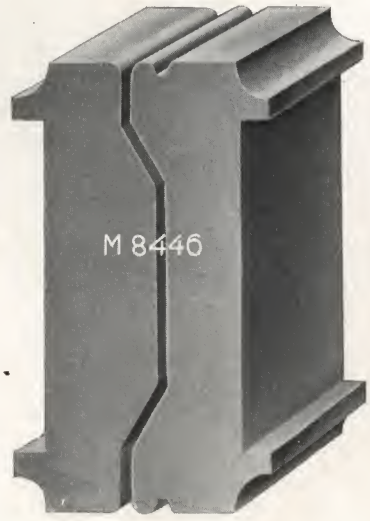
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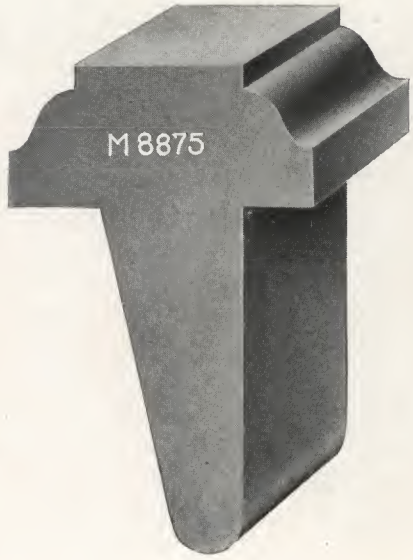




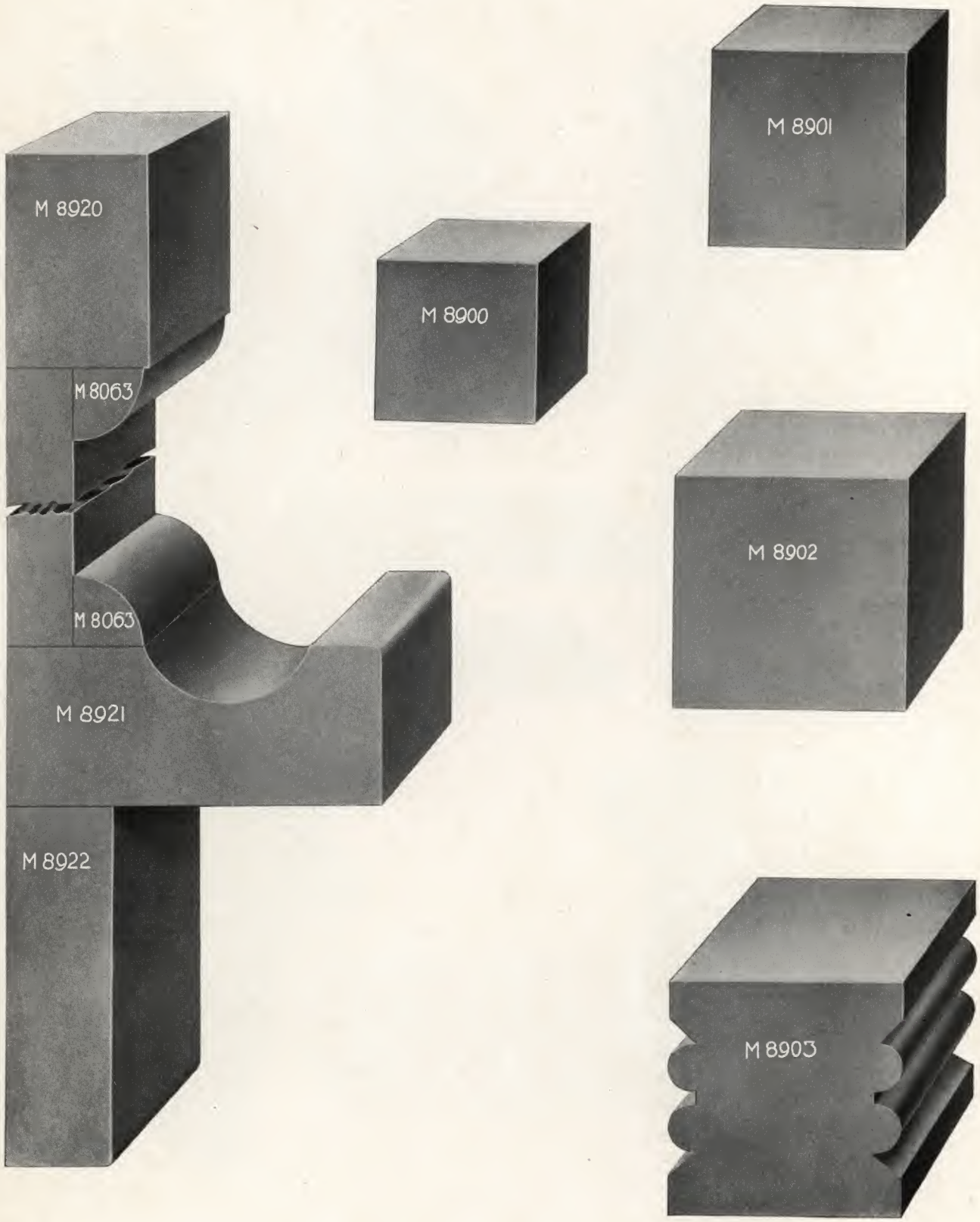








MORGAN STANDARDIZED MOULDINGS



How to Estimate Building Material

Excavation

Excavation for foundations and basements is figured by the quantity of cubic yards of earth removed.

The number of cubic yards is found by multiplying the length in feet by the width in feet by the average depth in feet and dividing the total by 27, as there are 27 cubic feet in 1 cubic yard.

Concrete

Foundations, concrete walls and footings are figured in cubic feet. The number of cubic feet in footings and walls is found by multiplying the length in feet by the width in feet by the depth in feet.

Concrete for walls and footings is usually mixed in the following proportions:

1 part cement, 2 parts sand, 5 parts crushed stone.

1 cubic yard of concrete work mixed in the above proportions requires approximately 1 barrel or 4 bags of cement, 4/10 of 1 yard of sand, 85/100 of 1 yard of crushed stone.

Brick

Brick for walls and foundations is estimated by the thousand.

The following table is the rule most commonly recognized by the building trade to determine the number of brick in walls of various thickness, computed on the superficial foot measure.

4″ wall or ½ brick in thickness, 7½ brick per superficial foot.

8″ wall or 1 brick in thickness, 15 brick per superficial foot.

12″ wall or 1½ brick in thickness, 22½ brick per superficial foot.

16″ wall or 2 brick in thickness, 30 brick per superficial foot.

20″ wall or 2½ brick in thickness, 37½ brick per superficial foot.

The number of brick in piers of different sizes is based on the following table.

4 x 8 piers,	4½ brick per foot in height
8 x 8 piers,	9 brick per foot in height
8 x 12 piers,	14 brick per foot in height
12 x 12 piers,	22 brick per foot in height
12 x 16 piers,	29 brick per foot in height
16 x 16 piers,	40 brick per foot in height

The number of brick in flues of different sizes is based on the following table.

Single flue 8 x 8 inside measurement, 24 brick per foot in height.

Single flue 8 x 12 inside measurement, 28 brick per foot in height.

Single flue 8 x 16 inside measurement, 32 brick per foot in height.

Single flue 12 x 12 inside measurement, 32 brick per foot in height.

Double flues, one 8 x 8 and one 8 x 12 inside measurement, 44 brick per foot in height.

Double flues, 8 x 12 each inside measurement, 48 brick per foot in height.

Lumber

Lumber is estimated by the 1,000 square feet, 1″ thick, but on account of lapping and matching it requires more than 1,000 feet of lumber to cover 1,000 square feet of surface.

The following table will show the amount to add to the various kinds of material most commonly used.

		Finished Width	Add
Boards	13/16″ x 8″ S2S	7¼″	1/8th
	13/16″ x 10″ S2S	9¼″	1/10th
	13/16″ x 12″ S2S	11¼″	1/12th
Ship Lap	13/16″ x 6″	5¼″	1/5th
	13/16″ x 8″	7¼″	1/7th
	13/16″ x 10″	9¼″	1/9th
Drop Siding	13/16″ x 6″	5¼″	1/6th
	13/16″ x 8″	7¼″	1/7th
Flooring	¾″ x 3″	2¼″	1/3rd
	¾″ x 4″	3¼″	1/4th
	¾″ x 6″	5¼″	1/5th
	¾″ x 8″	7¼″	1/7th
Ceiling	⅜ or ⅝″ x 4″	3¼″	1/4th
	⅜ or ⅝″ x 6″	5¼″	1/5th

Flooring Ends Matched	⅜″ x 1½″	1/3rd
	⅜″ x 2″	1/4th
	13/16″ x 1½″	1/2
	13/16″ x 2″	3/8ths
	13/16″ x 2¼″	1/3rd
Lap Siding	½″ x 4″ 2½″ exposed to weather	3/8ths
	½″ x 6″ 4½″ exposed to weather	1/4th

Joists are usually set 16″ on centers and require 3 joists for every 4 feet.

Studdings are usually set 16″ on centers but owing to the many openings and corners where the studs are doubled, the universal method is to figure 1 stud for every lineal foot of partition. This takes care of the openings and corners.

Wood shingles are estimated on an average width of 4 inches.

The following table shows the amounts required per square of 100 square feet for different exposures.

4″	exposure....900 shingles
4½″	exposures....800 shingles
5″	exposures....720 shingles
6″	exposures....600 shingles

Lath are estimated by the square yard and bought by the thousand. It requires 14 lath, ⅜″ x 1⅜″ x 4′-0″ to cover 1 square yard of wall surface.

Plaster

Plastering is estimated by the square yard. The most common plaster at present is what is known as Cement Plaster, prepared by plaster manufacturers. Cement plaster is supplied in both hair fibred and unfibred—sand to be added at the job.

The following table shows approximately the amount of plaster and sand required for the different kinds of walls, based on average conditions.

Cement plaster for 100 square yards of surface

Plastering Surface	Wood Lath	Metal Lath	Plaster Board	Brick and Clay Tile Walls
Mixture	1 part plaster 2 parts sand	1 part plaster 2 parts sand	1 part plaster 2 parts sand	1 part plaster 3 parts sand
Pounds Plaster	900 to 1100	1700 to 2000	800 to 900	1400 to 1700
Yards of Sand	1	1	1	1

Wood Fibre plaster for 100 square yards of surface

Plastering Surface	Wood Lath	Metal Lath	Plaster Board	Brick and Clay Tile Walls
Mixture	No sand	No sand	No sand	Equal parts sand and plaster
Pounds Plaster	1400 to 1700	2200 to 2700	1300 to 1600	1800 to 2000
Yards of Sand				1

Abbreviations of Mill Work and Trade Terms

All widths	A. W.
Apron	Apr.
Astragal	Astg.
Attic Sash	Att. S.
Back Band	B. B.
Balusters	Bal.
Barn Sash	B. S.
Base	Bs.
Base Blocks	Bs. Blox.
Base Moulding	Bs. Mldg.
Beaded & Center Beaded	B. & C. B.
Beaded & Center Matched	B. & C. M.
Bead & Cove	B. & C.
Bead for Glass	B. for G.
Better	Btr.
Between Glass	Bet. Gl.
Between Jambs	Bet. Jbs.
Beveled Plate Glass	Bev. P. G.
Bill of Lading	B/L
Blind	Bld.
Blind Stop	Bld. St.
Board	Bd.
Bookcase	Bk. Case
Bottom	Bot.
Bottom Rail	Bot. Rl.
Bottom Sash	Bot. S.
Bracket	Brkt.
Breakfast Nook	Brkft. Nk.
Brick Opening	Br. Opg.
Brick Veneer	Br. Ven.
Buffet	Buf.
Cabinet	Cab.
Cabinet Finish	Cab. Fin.
Carving	Carvg.
Casement	Cas.
Casement Sash	Cas. S.
Casework	Caswk.
Cash on Delivery	C. O. D.
Casing	Csg.
Catalogue	Cat.
Ceiling	Clg.
Cellar Sash	Cel. S.
Chair Rail	Ch. Rl.
Check Rail	Ck. Rl.
China Closet	Ch. Cl.
Circle Head	Cir. Hd.
Circle Top	Cir. Top
Clear	Clr.
Column	Col.
Common	Com.
Composition	Compo.
Construction	Constr.
Corner Bead	Cor. Bd.
Cove & Bead	C. & B.
Cross Panels	X Pan.
Crown Mould Cap	C. M. C.
Cupboard	Cup.
Cypress	Cyp.
Delivered	Del.
Dimension	Dim.
Dining Room	Din. Rm.
Divided	Div.
Door	Dr.
Dormer	Dorm.
Double	Dbl.
Double Acting	D. A.
Double Beaded	Dbl. Bd.
Double Thick	D. T.
Drawers	Drws.
Dressed & Headed	D. & H.
Dressed & Matched	D. & M.
Dressed, Matched & Beaded	D. M. & Bd.
Dresser	Dres.
Drip Cap	D. C.
Embossed	Emb.
Enclosures	Enc.
Entrance	Ent.
Expense Bill	E/B
Exterior	Ext.
Face Measure	Face Meas.
Feet	Ft.
Finished Size	Fin. S.
Flat Panel	F. P.
Florentine	Flor.
Floor	Flr.
Flour Bin	Fl. B.
Flush Mould	F. M.
Frame	Fra.
Free on Board	F. O. B.
Freight	Frt.
French Door	Fr. Dr.
French Sash	Fr. S.
Front	Front
Glass or Glaze	Gl.
Grade of Window Glass	D. S. A.
Grade of Window Glass	D. S. A. A.
Grade of Window Glass	D. S. B.
Grade of Window Glass	S. S. A.
Grade of Window Glass	S. S. B.
Grained	Grd.
Head Casing	H. Csg.
High	Hi.
Hip Raised Panel	H. R. P.
House	Hse.
Inside	Ins.
Interior	Int.
Ironing Board	Irg. Bd.
Jambs	Jbs.
Kiln Dried	Kln. D.
Knock Down	K. D.
Laminated	Lam.
Lattice	Lat.
Light	Lt.
Lineal	Lin.
Lining	Lng.
Living Room	Liv. Rm.
Lock Rail	L. Rl.
Lumber	Lbr.
Machine Sanded	Mch. Sand.
Material	Mat.
Medicine Case	M. C.
Meeting Rail	Mt. Rl.
Millwork	Millwk.
Mill Run	M. R.
Mirror	Mir.
Morgan	M.
Moulding	Mldg.
Mullion	Mul.
O Gee (Style of Sticking)	O. G.
One Side	1/S.
One Thousand	M.
Opening	Opg.
Outside	O/S
Outside Opening	O/S Opg.
Painted	Ptd.
Pair	Pr.
Pedestal	Ped.
Pergola	Perg.
Picture Mould	Pct. Mo.
Pilaster	Pil.
Plain Glass	Pl. Gl.
Plain Plate Glass	Pl. P. Gl.
Plain Rail	Pl. Rl.
Plain Sawed Red Oak	P. R. Oak
Plain Sawed White Oak	W. Oak
Pockets and Pulleys	P. & P.
Poplar	Pop.
Pulley Stile	P. S.
Quantity	Quan.
Quarter Round	Qr. Rd.
Quarter Sawed	Qr. S.
Queen Anne	Q. A.
Rabbetted	Rabt.
Radiator Cover	Rad. Cov.
Rafter Ends	Raf. E.
Rail	Rl.
Raised Mould	R. Mo.
Raised Panels	R. P.
Rift Sawed	Rft. S.
Ripping Size	Rip. S.
Rolling Slats	R. S.
Room	Rm.
Sash Opening	S. Opg.
Segment Head	Seg. Hd.
Segment Top	Seg. Top
Select	Sel.
Shingle	Shgl.
Sideboard	Sdbd.
Sidelights	Sdlts.
Single	Sgl.
Single Thick	S. T.
Sized	Szd.
Sliding	Sldg.
Square	Sq.
Stationary Slat	S. S.
Sticking	Stkg.
Stile	St.
Stock	Stk.
Stool	Stl.
Storm Door	St. Dr.
Storm Sash	St. S.
Surfaced Four Sides	S 4/S
Surfaced One Side	S 1/S
Surfaced 1 Side and 1 Edge	S 1/S & 1/E
Surfaced Two Sides	S 2/S
Thick	Tk.
Threshold	Thrsh.
Tongued & Grooved	T. & G.
Transom	Trans.
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M-8613	¾″ x 1¾″	380
M-8614	¾″ x 1¾″	380
M-8615	¾″ x 2¾″	380
M-8619	¾″ x ½″	381
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M-8621	¾″ x 1⅜″	381
M-8623	¾″ x 3¼″	381
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M-8629	⅜″ x 2¼″	382
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M-8851	1⅝″ x 2¼″	398
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M-8865	¾″ x 4½″	400
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M-8876	1⅜″ x 2⅝″	401
M-8890	5⁄16″ x 2¼″	401
M-8891	5⁄16″ x 1½″	401
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